

THE THEATRE OF SPONTANEITY

By
J. L. MORENO

BEACON HOUSE
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1947

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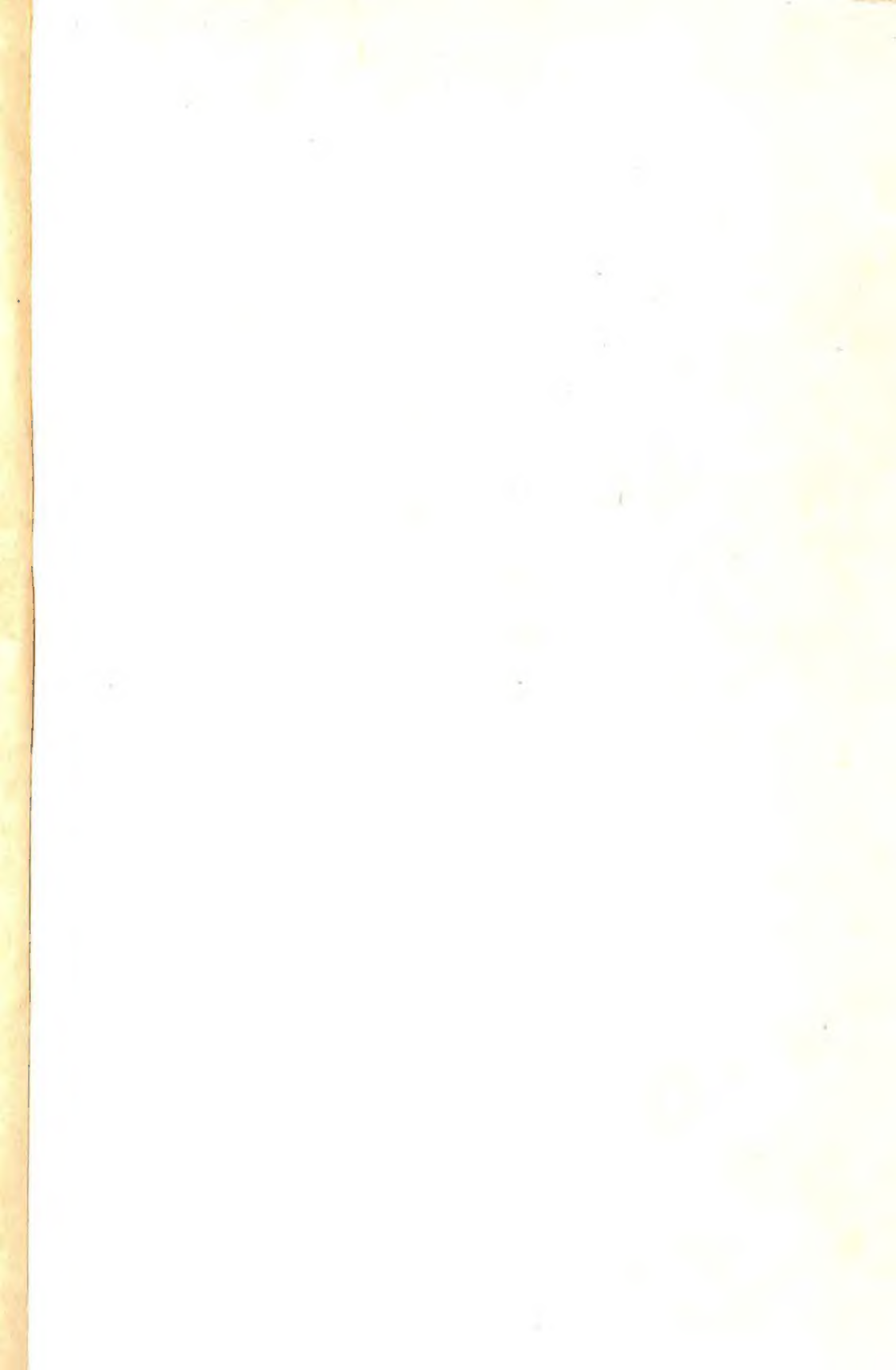
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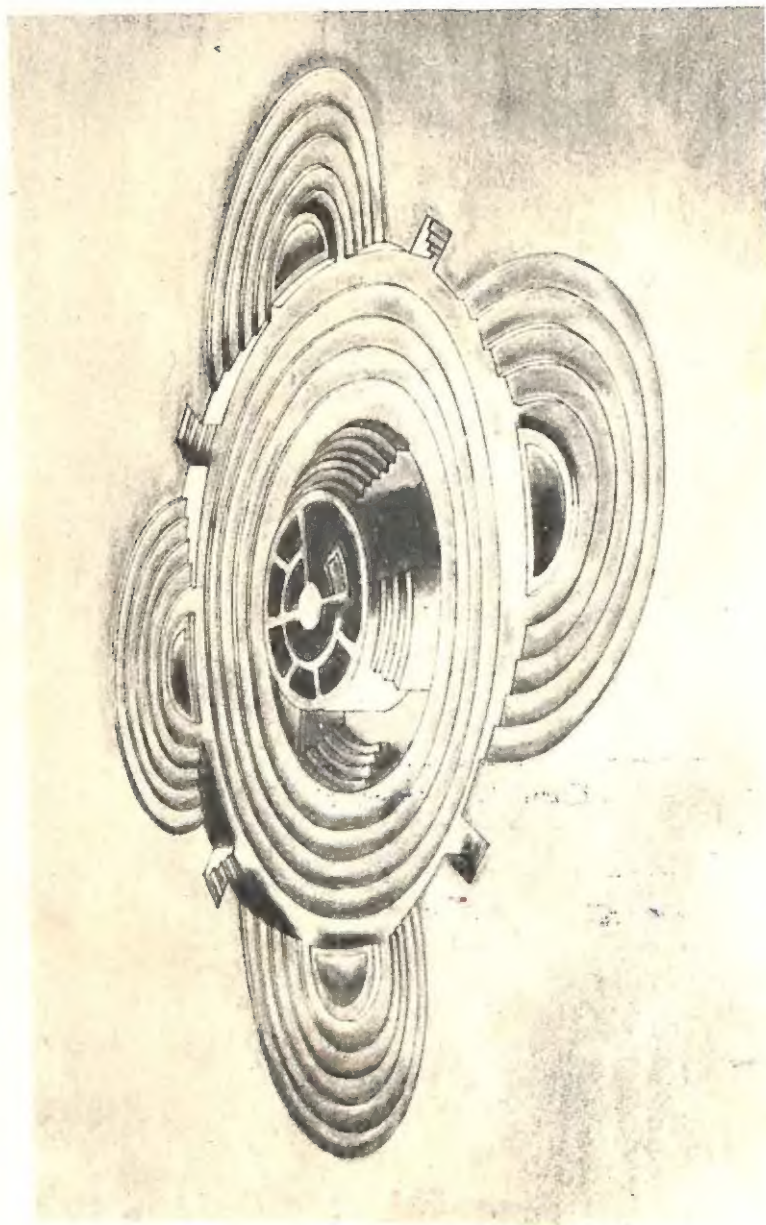
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ARCHITECTURE OF DAS STEGREIF-THEATER

VIENNESE MODEL, 1924

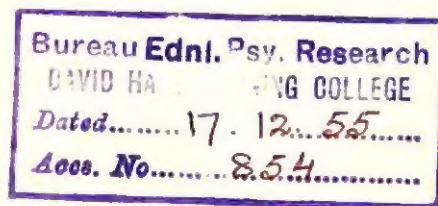
First exhibited at the "Internationale Ausstellung Neuer Theatertechnik"
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THE THEATRE OF SPONTANEITY

By
J. L. MORENO

Translated from the German
"DAS STEGREIFTHEATER"

By the Author



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PREFACE

Das Stegreiftheater was first published by Gustav Kiepenheuer Verlag, Potsdam, Germany, in the year 1923. It appeared anonymously, as did all of Moreno's books until 1925. The book was translated from the German by the author. Because of the many new phrasings, difficult even in the original, some parts had to be rewritten.

The book was the first of its kind and although nearly twenty-five years old, it has no counterpart in psychodramatic literature. Its main contribution is towards the foundations of spontaneity theory, play technique and interpersonal communication. It has broken new ground for the experimental psychologist, the educator, the situational sociologist, and the clinical psychotherapist.

Das Stegreiftheater marks in Moreno's work the beginning of a new period: the transition from his religious to his scientific writings. It initiates many characteristics found in Moreno's later publications, emphasis on measurement and charting of inter-personal relations, on operational procedure and situational analysis.

The author is greatly indebted to Miss Zerka Toeman and Mr. Joseph Sargent for their assistance.

INTRODÚCTION

Looking at this slender book on my desk which has pioneered, in the twenty-five years since it was written, action methods and action research, role playing and role research, play technique and play psychotherapy, spontaneity test and spontaneity training, psychodrama and sociodrama, it may be worthwhile to recall the inspiration behind it. Nothing was farther from my mind than the stage and its trappings. I was struggling with the ideas of God, Self and Freedom, like many other young men of my generation, with the difference that I ran into an unusual way of approaching them, a new method of the theatre, the Theatre of Spontaneity and Catharsis.

Idee Fixe

Why I chose the course of the theatre instead of founding a religious sect, joining a monastery or developing a system of theology (although they do not exclude one another), can be understood by taking a view into the setting from which my ideas sprang. I suffered from an *idee fixe*, from what might have been called then an affectation, but of which might be said today, as the harvest is coming in, that it was by "the grace of God." The *idee fixe* became my constant source of productivity; it proclaimed that there is a sort of primordial nature which is immortal and returns afresh with every generation, a first universe which contains all beings and in which all events are sacred. I liked that enchanting realm and did not plan to leave it, ever.

One of my favorite pastimes was to sit at the foot of a large tree in the gardens of Vienna and let the children come and listen to a fairy tale. The most important part of the story was that I was sitting at the foot of a tree, like a being out of a fairy tale and that the children had been drawn to me as if by a magic flute and removed bodily from their drab surroundings into a fairy land. It was not as much what I told them, the tale itself, it was the act, the atmosphere of mystery, the paradox, the unreal become real. I was in the center, often I moved up from the foot of the tree and sat higher, on a branch; the children formed a circle, a second circle behind the first, a third behind the second, many concentric circles, the sky was the limit.

When gradually the mood came over me to leave the realm of children and move into the world, it was with the decision that the *idee fixe* should remain my guide. Therefore, whenever I entered a new dimension of life, the forms which I had seen with my own eye in that virginal world stood before me. They were models whenever I tried to envision a new order of things or to create a new form. I was extremely sure of these visions. They seemed to endow me with a science of life before experience and experiment verified their accuracy. When I entered a family, a school, a church, the house of congress and any other social institution, I revolted against them in each case; I knew they had become distorted and I had a new model ready to replace the old.

The Theatre of Spontaneity

When I entered a theatre I knew that it had moved far astray from its primordial form. Therefore, after I had constructed a stage for the new theatre which was to give mankind a sort of dramatic religion, many asked by whom I had been influenced to build a stage of such dimensions, one which is placed in the center instead of the periphery; one which permits movement unlimited instead of limited; one which is open to all sides instead of in front; one which has the whole community around it, instead of only a part; one which has the form of a circle instead of a square; one which moves up in vertical dimension, instead of maintaining a single level. The stimulus was not the stage of Shakespeare or the stage of the Greeks, I had taken the model from nature itself.

In the theatre of my vision every particle had changed, not only the structure of the stage. The self of the actor and its spontaneous creativity had the first call. Why should they make place to the self and the creativity of a playwright! I raised them to the same plane as the highest kind of actors, the saints and prophets, whose victory has to shine through the armor of their own selves, otherwise theirs would be a vain glory. I saw the therapeutic actors throughout the history of Man, as far back as its most infantile period for which we have a sort of retroactive amnesia — similar to the one which we have for our own early childhood — staging their theatre in market places, in the midst of the community. The sermon on the mount may have required a long and searching debate in Jesus, he may have brought it to a form piecemeal, but we cannot imagine him rehearsing it for months, getting ready for the exhibit like an actor for the first night of a play. Rather, it was flowing in him and flowing out of him as a tree suddenly blossoms in spring. It was the spontaneity and creativity of the self which blossomed.

My vision of the theatre was modelled after the idea of the spontaneously creative self. But the idea of a spontaneous and creative self was deeply discredited and thrown into oblivion at the time when the *idee fixe* urged me to fight its adversaries and bring the self back to the consciousness of mankind, using every ounce of persuasion and drama which I could evoke. The Vienna of 1910 was one of the display grounds of the three forms of materialism which has become since the undisputed world master of our age, the economic materialism of Marx, the psychological materialism of Freud, and the technological materialism of the steamboat, the airplane and the atomic bomb. All three forms of materialism, however contrary to each other, had tacitly one common denominator, a deep fear and disrespect, almost a hatred against the spontaneous, creative self (which should not be mixed up with individual genius, one of its many representations).

When I found the proud house of Man on which he had worked for nearly ten thousand years to give to it the solidity and splendor of western civilization burnt to ashes, the only residuum which I detected in the ashes portent with promise was the "spontaneous-creative." I saw its fire burning at the bottom of every dimension of nature, the cosmic, the spiritual, the cultural, the social, the psychological, the biological, and the sexual, forming in each sphere a nucleus from which a new surge of inspiration could arise. But instead of falling into an orgy of admiration before the new discovery, as thousands of others similarly affected men have in the past, considering the spontaneous-creative as an irrational gift of nature, as something mystic which some people have and others do not, around which a cult could be built, I was inclined to treat the matter with the same detachment as the scientist examines a new element. The difference was that in the usual scientific procedure the new element, the object of study, is outside of the scientist and it has not to be created by him. Whereas here I had a double task, to create, to produce the element within myself first, to bring so to speak, the subjective-creative subject matter to realization, then to isolate and investigate it. I thought of the prophets and saints of the past who appeared as the most shining examples of spontaneous creativity, and said to myself "This is what you have to produce first and you yourself have to give flesh to it." Thus I began to "warm up" to prophetic moods and heroic feelings, putting them into my thoughts, my emotions, gestures and actions, it was a sort of *spontaneity research on the reality level*.

Now it was not as simple and objective as that. I wanted, of course, to become an extraordinary character, a great prophet or Don Juan. But if I

would have become it and rested in contentment I would not have added anything novel to the extension of our knowledge of what spontaneity-creativity is and what it can accomplish. Some phase of the spontaneous-creative has been at the bottom of every genuine religion but by just becoming religiously excited the result would have been at best nothing but a new sect. At times of course, when the warming up process carried me to the height of extasy I played God and infected others to play with me. At other times I looked critically at my production, my own alter ego, as in a mirror. One of my first discoveries was that spontaneity can get stale if one does not watch its development, that one can get stale from the very fact of being spontaneous. The cliché of a spontaneous act, if it is not controlled from within the actor may return and interfere with the spontaneity of a new act. The second discovery was that spontaneity can be trained, however small the flame was in the beginning.

But no one can play in a materialistic age the roles of gods and saints without getting the slur of madness or criminality thrown at their heads. The theatre was a safe retreat for unsuspected revolution and offered unlimited possibilities for *spontaneity research on the experimental level*. Spontaneity could be tested and measured in an atmosphere free from the abuses of mediocrity and religion had found a new proving ground for its tenets. Being brought up in a scientific environment I began to develop hypotheses, procedures by which to test them and tests by which to measure spontaneity. All this, not as a science for its own sake, but as a preliminary and supplementary step for a theatre of spontaneity which opened its gates to the worshipper of immediate and creative genius.

But how can a theatre for spontaneity be made possible as a technological and practical reality? It became evident, after testing hundreds of individuals, that the talent for spontaneity was rare and undeveloped; that the spontaneity of an individual was for tasks unknown in advance not dependable and unpredictable as to their adequacy. The pressure of performance, daily before new audiences, provoked the invention of new methods of production and prediction and the cruel elimination of methods, however worthy, if they did not produce results. The study of the warming up process of actors as well as of audiences, action and role research, methods of communication on the spur of the moment, elaboration of inter-action diagrams and spontaneity scales were a by-product of keeping a theatre of spontaneity alive with new ideas and arousing in people attending it spontaneous enthusiasm.

The theatre of "one hundred percent" spontaneity however, faced enormous difficulties first of all from the audiences. They had been brought up in all departments of living, the sciences and the arts, to use and rely upon cultural conserves and not to trust their own spontaneity. The only spontaneity they had learnt to appreciate is that coming from the "animated" conserve. Therefore, when true spontaneity was presented to them in the Stegreiftheater either they suspected it to be well rehearsed and an attempt to fool them, or, if a scene was poorly played they considered that as a sign that spontaneity does not work. I saw the enormous task ahead of changing the attitude of the public. This would require a total revolution of our culture, a creative revolution. The climax of the difficulty I encountered however, when I saw my best pupils flirting with the cliché even when acting extemporaneously and finally turning away from the theatre of spontaneity and going to the legitimate stage or becoming movie actors. *Faced with this dilemma I turned "temporarily" to the therapeutic theatre, a strategic decision which probably saved the psychodramatic movement from oblivion.* Hundred percent spontaneity in a therapeutic theatre was easier to advocate; the esthetic imperfections of an actor could not be forgiven but the imperfections and incongruities a mental patient might show on the stage were not only more easily tolerated but expected and often warmly welcomed. The actors were now turned into auxiliary egos and they too, in their therapeutic function, were accepted in the nudity of the natural talent without the borrowed perfectionism of the theatre. The theatre of spontaneity developed an intermediary form, the theatre of catharsis.

When God created the world in six days he had stopped a day too early. He had given Man a place to live but in order to make it safe for him he also chained him to that place. On the seventh day he should have created for Man a second world, another one, free of the first world and in which he could purge himself from it, but a world which would not chain anyone because it was not real. It is here where the theatre of spontaneity continues God's creation of the world by opening for Man a new dimension of existence.

Locus and Meaning of the Self

Spontaneity appears to be the oldest phylogenetic factor which enters human behavior, certainly older than memory, intelligence or sexuality. It is in an embryonic stage of development but it has unlimited potentialities for training. Because it can be tapped directly by Man himself its release can be well compared with the release of nuclear energy on the physical plane.

The self has often been defined. It is easy to agree that the individual organism and the self are not the same thing, although they cannot be neatly separated. The self is the melting pot of experiences coming from many directions. One of the dimensions of the self is the social, another dimension is the sexual, another is the biological, another dimension is the cosmic, but it is more than anyone of them. It is harder to agree as to the locus of the self. We have just specified some of the dimensions from which it gets its supply, but the place in which it roots is another matter. My thesis is, the locus of the self is spontaneity. Spontaneity itself is (1) deviation from the "laws" of nature and (2) the matrix of creativity. When spontaneity is at a zero the self is at a zero. As spontaneity declines the self shrinks. When spontaneity grows the self expands. If the spontaneity potential is unlimited, the self potential is unlimited. One is a function of the other. It should be possible to express their relation in numbers. If the spontaneity is "what is measured by spontaneity tests," the self is measured by the degree of spontaneity it has, its spontaneity quotient. The self is like a river, its springs from spontaneity but it has many subsidiaries which carry supply to it.

It is also difficult to agree as to the structure of the self. I have described it as a cluster of roles (private plus collective roles). It reaches out beyond the skin of the individual organism, one of the "beyonds" is the inter-personal realm. How far does it stretch and where does it end, is the question. If the self of Man can expand in creativity and in power, and the whole history of Man seems to indicate this — then there must be some relation between the idea of the human self and the idea of the universal self or God. The modern apostles of Godlessness, when they cut off the strings which tied Man to a divine system, a supramundane God, they cut in their enthusiastic haste a little too much, they also cut off Man's very self. By the same act by which they emancipated Man from God they emancipated also Man from himself. They said God is dead, but it was Man who had died. My thesis is therefore, *that the center of the problem is neither God nor the denial of his existence, but the origin, reality and expansion of the self.* By self I mean anything which is left of you and me after the most radical reduction of "us" is made by past and future retroductionists.

On the social plane we have isolated the factor tele which is able to give the direction which the expansion of the self takes. In order to understand the operations of the tele, it is useful to differentiate between projection and what can be called "retrojection." Projection is usually defined as "throwing upon

other persons one's own ideas and assuming that they are objective, although they have a subjective origin." Retrojection is drawing and receiving from other persons (it can be extended to all the dimensions and subsidiaries) their ideas and feelings, either to find identity with one's own (confirmation) or to add strength to the self (expansion).

The organization of the self within the individual organism begins early in life. It is a universal phenomenon and observable in every individual. In certain individuals the power of retrojection is enormously developed. We call them geniuses and heroes. If a man of genius knows what the people or the time needs and wants he is able to do this by the retrojective power of the self, that is, by a tele process, not by projection. They assimilate with enormous ease the experience others have, not only by drawing it from the people but because others are eager to communicate their feelings to them. They recognize these experiences as similar or identical with their own and integrate them into their self; that is how they are able to swell it to enormous expansion. When they lose their mandate, the calling of the self vanishes and the self shrinks.

The hypothesis of the expanding self appeared in the history of Man first on the spiritual plane, in the form of religious elation, later on the esthetic plane (the elation of poets and philosophers); later on the political plane, the elation of rulers, statesmen and generals; the power elation drawn from the manipulation of people; on the scientific plane, the power elation drawn from the manipulation of ideas; on the technological plane, the power elation drawn from the manipulation of physical objects.

Dimensions of the Self

The relation of the I to the self operates in two phases, one phase is a centripetal process of retrojection; the other process is the return of the self, a centrifugal process of "extrojection." The latter externalizes the self after the process of subjectification has terminated. The problem is: will the self, as it learns to expand, gain in mastery or control of the section of the universe which it invades, or will it be pushed back and forth as in the past by events beyond its control. Sociatry has given us good reason to predict that human society will be eventually controlled by the spontaneously directed self or selves. Experimental heredity gives increased assurance that the genetic evolution of the human species will become one day submissive to control and guidance. But methods of control and guidance of events on the cosmic plane are still (and may be forever) shrouded in mystery.

The greatest difficulty in the expansion of the self toward actual mastery of the universe is not in the invention of instruments by which these ends can be attained but in Man himself. He is inept and inert, his spontaneity is in an embryonic stage of development. It is therefore not the "lag" of the social sciences as compared with the physical sciences which bars progress; the lag is rather in Man's limitations and unreadiness for using instruments and methods to master his biological, social and cultural challenges. In the social sphere, for instance, he lives now in a world of comparative "plenty." The number of methods and instruments which social science has developed in recent years are rotting in small experimental communities and libraries. Whereas on the technological plane Man's readiness to make use of instruments as soon as they are invented is great, on the social plane the readiness is extremely low, practically nil. To give an illustration, it is easy for Man to use a stick, a gun or an atomic bomb, but extremely difficult for him to adapt himself to the use of social instruments which would assure his freedom within his own society. The answer to this difficulty is not easily given; Man needs to be educated; but education means here more than mere intellectual enlightenment, it isn't a matter of a deficiency of Man's intelligence only and it is more than a matter of emotional enlightenment; it isn't a matter of insight only, it is rather a matter of the deficiency of spontaneity to use the available intelligence and to mobilize his enlightened emotions. But such a program of preparedness requires an effort without precedent, the training and retraining of men on a world-wide scale along spontaneity lines, it requires action research and action methods continuously modified and sharpened to meet new inner and outer environments.

A careful analysis of Man's total situation has made clear to us that the process of secularization of his religious, social and cultural institutions has developed too fast; he ran into the acts of secularization almost with the same degree of blindness as he showed when he made in an earlier period of history the same institutions prematurely sacred. There is no question that Man has to trace his steps back from the secular to the sacred planes of living, from the technological back to the spiritual plane, in order that the growing expansion of the self can find an inner equilibrium; it is a paradox, but the realization methods of the saint and the technological methods of the physicist, the two extremes — in between fall the realization methods of biometrists, psychometrists, sociometrists, etc. — must meet and merge before the dawn of hope can rise again.

But the expansion of the self from the plane of the individual organism

to the cosmic plane of ruler of the universe cannot be imagined to be a process of cold engineering. It will be a realization process of, by and through the self, a movement from the lower plane to a superior plane, the time for each movement equalling that of a historical epoch. No one can predict for instance, how much time and effort it will take until the social self on the plane of human society will have attained as high a degree of integration as the degree of integration such as has been attained by the most highly regarded single human individuals of history. Every new step in self realization and self expansion will amount to a total revolution if the situation of Man on a more superior plane is compared with his situation on a more inferior plane. The I-Self-God process has obviously no relation to the idea of the Man-god and similar anthropomorphic allusions. We are not concerned with the godlikeness of a single individual but, to use a religious simile, with the godlikeness of the total universe, its self integration.

The Future of Man's Self

It has been pointed out by many writers that Man's pride as to his own status in the cosmos has been repeatedly shocked in the last few hundred years. Copernicus showed that the earth is not the center of the universe, but moves around the sun; it is just a speck in infinite space, ruled by specific physical laws like the rest of the world; with Copernicus' theory the supreme position of Man in the cosmos was gone. Darwin showed that Man as a species is a part of a biological evolution, the descendant of a human-like ape; with this the idea of Man as a special creation was gone. Marx showed that human history itself is determined by mass movements, economic classes of men; the single man, isolated from the mass is powerless. Mendel showed that the conception of the individual soma is determined by genes. Freud showed that the individual psyche of Man does not follow his will but is a product of unconscious drives. And finally sociometry showed by the discovery of microscopical laws governing human relations that Man is even unfree in his own house and in the very society produced by him.

The individual had reached the zero hour of his significance. The cumulative verdict of science was that the universe around Man could go on without him. He was one of its by-products. He could perish without any loss to the future of the world.*

* The idea that Man's world is insignificant and that life on our planet may be destroyed by an accident has often been described. There is an alternative dream of Man, that of survival and creation which is neglected — that he will be able to create a set up by means of which the total universe can be ruled and integrated into the self.

When in one of mankind's darkest hours** its religious civilization crumbled under the feet of marching armies, of soldiers and comrades, my first impulse was to give Man a new vision of God and to let him see in a flash the universal religion of the future, which I was certain would finally and permanently unite all people into a single commonwealth. At a moment of greatest human misery when the past seemed to be a delusion, the future a misfortune and the present a fugitive pastime I formulated in the "Testament des Vaters"*** the most radical antithesis of our time by making my "I," the "I" and "self" of the weak human bastard the same and identical with the I and self of God, the Creator of the World. There was no need for proof that God exists and had created the world if the same I's whom he had created had taken part in the creation of themselves and in the creation of each other. If then god was weak and humble, unfree and doomed to die, he was triumphant just the same. As the I-Self-God it was he who had made himself unfree, in order to make a universe of billions of equally unfree beings possible outside of himself, but depending upon them. The idea of God became a revolutionary category, removed from the beginning of time into the present, into the self, into every I. It is the "Thou"-God of the Christian Gospel who may need the proof of meeting, but the "I"-God of the Self was self evident. The new "I" could not imagine being born without being his own creator. He could not imagine anyone being born without being their creator. Too, he could not imagine any future of the world ever to have emerged without having been its creator. He could not imagine any future of the world to emerge without being personally responsible for its production.

Being without precedent in the history of religion, that book has been taken by atheists to be old-time theism, by theologians to be a repetition of the bible, but the paradoxes of our scientific age bring it back into new light. Man has proceeded to produce robots which in turn increased rapidly Man's dependence and superfluity. It made his physical existence almost as dispensable and unreal as Freud has made his psychological existence unreal. In the course of such a progressive self dismemberment and self destruction he suddenly hit upon a process which has almost reversed the picture. By tapping atomic energy and inventing the atomic bomb he can now turn into the opposite direction. He can learn how to destroy the universe of which he is such an insignificant by-product, or at least, the vision of such a possibility rises that,

**1920. It was the year when the first edition of "Das Testament Des Vaters" was published.
 See "The Words of the Father," Beacon House, 1941.
 See also "The Psychodrama of God," Beacon House, 1947.

via the invention of still more diabolical devices, he will be able to upset by acts of violence the physical structure of the universe. There may be indeed a long way still from the destroyer of the universe to the creator of it, but there is an affinity between them. *Les extremes se touchent*.

Another aspect of this new development in physical technology is that the importance of the I, of the *single* individual has been suddenly enhanced. One could envision at least, a single scientist-criminal in possession of a secret device, who might put the whole world ablaze. Another aspect of the atomic bomb event is the new significance which it has given to our relationship to *time*. By giving Man the status of the potential destroyer of the universe and himself, and by bringing such an act, the end of the world, catastrophically near, psychologically at least, the perception of the future has become *shortened*. A few generations ago the average perception of the future was that of a great length and infinite development gradually moving towards more and more progressive ways of life. The atomic bomb idea appears to have reduced the future extension as if by a short circuit. It has brought also the unending stretching out of the past nearer; it has made the beginning of the world more familiar and brought it almost into the present. Finally, it has made the perception of the universe as small or smaller than our planet was for many ancient Greeks.

The astonishing thing is therefore that Man's self, which has been shrinking in the last thousand years, or whose status has been made to shrink by the interpretations of scientific discoveries, has taken a turn towards realization and *expansion*. It can be predicted that the expanding of self won't stop until a new world religion will completely rectify and reverse the abuses of the near past. There is even a growing probability that the expansion of the self means more than a temporary turn of the tide, but that *Man some day in the distant future will become actually the ruler of the universe, and finally turn "creator,"* making true and confirming, by reversal, the thesis of the I-creator who created the world in the beginning of time.

"In the beginning was the word," said St. John of the Gospel. "In the beginning was the deed," exclaimed Goethe's Faust. Let us go farther. "In the beginning was the doer, the actor, in the beginning was I, the Creator of the Universe."

ORIGIN OF THE THEATRE

LOCUS NASCENDI OF THE THEATRE

In the establishment of a point of reference for the origin of ideas and objects, three factors must be emphasized: the *status nascendi*, the *locus*, and the *matrix*. These represent different phases of the same process. There is no "thing" without its locus, no locus, without its status nascendi, and no status nascendi without its matrix. The locus of a flower, for instance, is in the bed where it grows into a flower, and not its place in a woman's hair. Its status nascendi is that of a growing thing as it springs from the seed. Its matrix is the fertile seed, itself. The locus of a painting is its specific, original surroundings. If the painting is removed in space from its original surroundings, it becomes just another "thing" — a secondary, exchangeable value.

The locus of a word is the tongue of the one who utters it, or the lines in which the pen first forms it. This word, repeated, becomes but another and more ugly sound; the handwriting, multiplied in print, becomes but an intellectual commodity. Again, the uniqueness is obliterated.

From the point of view of usefulness and practicability only, there is no difference between the original painting and the copies of it. The words spoken by a man and their printed reduplications communicate the same content to the outsider. But the existence of many copies identical with the original creates the deceptive impression that there are many originals, or that the original and the copies have the same meaning. It may even give the impression that there is no true original — only derivatives.

It is important to reflect upon the inner process of transformation which takes place in the course of the removal of a creative expression from its locus nascendi to new places or media. One "thing" changes into another "thing" — although, due to the lag of language, the same word may be used for many different objects or events. Thus, the David of Michael Angelo in its locus nascendi is the "true" David of Michael Angelo. Placed in a museum it is no longer truly itself: it is lending itself to the composition of another "thing," the museum. Similarly, the lily in the hand of a woman is no longer purely a lily but a decorative extension of her hand, her body. The primary situation of a thing is in the place which gave it birth.

By means of geometry of spaces the locus of geometric configurations is determined. By means of a "theometry" of spaces the locus nascendi of ideas and objects is determined.

Every thing, form or idea has a place, a locus, which is most adequate and appropriate for it, in which it has the most ideal, the most perfect expression of its meaning. One can construct the ideal locus of the *letter*, the *book*, the *language* and similarly there can be constructed the locus of the *theatre*. The embodiment must correspond to the idea of the thing. The representation of the theatre must therefore correspond to the idea of it, otherwise it is a distortion of its essence. A letter, for instance, has its ideal locus in the hand of the person to whom it is written. In the hands of an unwanted person, a stranger, to whom the letter is not directed the expressed contents and the unexpressed implications are meaningless, the letter is as in exile, out of locus.

The legitimate theatre is a theatre as if — out of locus. The true locus of the theatre is the theatre for spontaneity.

ANALYSIS OF THE LEGITIMATE THEATRE AND THE CATEGORY OF THE MOMENT

The inner structure of the theatre is easily recognizable if one considers the nascence of any specific dramatic production. In the rigid, "dogmatic" theatre, the creative product is given: it appears in its final, irrevocable form. The dramatist is no longer present for his work is entirely divorced from him. His work, the creation of which was the very essence of certain moments bygone, returns only to deprive the present moment of any living creativity of its own. In consequence, the actors have had to give up their initiative and their spontaneity. They are merely the receptacles of a creation now past its moment of true creativity. Dramatist, actor, director, and audience conspire in an interpretation of the moment which is mechanical. They have surrendered themselves to the enjoyment of an extra-temporal, moment-less performance. The value which appears supreme is like nothing but the spiritual bequest of someone who is dead.

In this sense, the drama is a thing of the past, a vanquished reality. The conventional theatre is, at its best, dedicated to the worship of the dead, of dead events — a sort of resurrection-cult. Therefore, the institution of the theatre, in order to create out of nothing the semblance, at least, of present reality, had to become a *deus ex machina*. Reformers of the theatre, bewildered by the decline of its art and the decay of its public appeal, have not been able to uncover the seat of its disease because they have failed to see that the pathology of our theatre is part of a larger process of disintegration, the pathology of our culture as a whole of which the most characteristic symptom is the

"cultural conserve." An illustration of this is the drama conserve. The finished products of the drama — the scenes of the play, the dialogue, — fill the minds of the supposedly creative agents (the actors) before the drama reaches the actual presentation itself, thus rendering the actors uncreative for their crucial moment of the performance. It is immaterial whether a work is written by a living dramatist or a dead one; it is immaterial even if the author himself becomes the actor of his own creation. The presentation is in all cases a creation of the past. Viewed from this level, the status nascendi of a drama — movement, direction, costuming and setting all become matters of secondary importance.

The task of constructing the original locus of the theatre is presented in four solutions: the theatre of conflict or the theatre critique, the theatre of spontaneity or the theatre immediat, the therapeutic theatre or the theatre reciproque, and the theatre of the creator.



First Part

THE THEATRE OF CONFLICT

Accession No. 854

THE THEATRE ON THE STAGE AND THE AUDIENCE OR GROUP THEATRE

The force which releases theatre and drama is not on the stage, the actor; not behind the backdrops, the producer or the playwright; it is the audience before the proscenium. The spectator turns into an actor as he finds himself in conflict with the persons acting on the stage — with their non-spontaneity (drama conserve) and with their non-privacy (role).

He, the spontaneous spectator, jumps upon the stage, the old, legitimate actor fights back. The art of the offensive (led by the spectators) turned against the art of defensive (led by the actors), result in conflict.

The theatre of conflict is therefore a theatre consisting of two theatres. It results from the clash between the theatre on the stage and the audience theatre. It has two positively acting poles, the theatre which attempts to establish a dramatic art based on the principle of the past, and a theatre based on the principle of the moment. The theatre on the stage is a theatre of the past; the theatre of the audience is the theatre of spontaneity. Two eternally hostile powers act against one another. Theatre one and theatre two brought to expression, produce a new, a third theatre, the theatre of conflict. The drama emerges from the clash between them, their reciprocal conflict. Every drama on the stage has as a correspondent a specific drama of conflict. To the legitimate theatre and its inherent structure — producer, playwright, actor, corresponds a drama of conflict which consists of *mirroring* the theatre structure and dissolving it. But the criticism, as it proceeds in analytic fashion, becomes production, because it is drama and not just analysis of it. It is a critique of the creator and not of the analyst. In his hands even analysis becomes creation.

THE PARTICIPATION OF THE AUDIENCE AND THE AUDIENCE DIRECTOR

The transformation of the audio-ego into an audio-player, of the audience into an audience-theatre, presents the theatrical production staff with a new field of experimentation. The participation of the audience must be gradually freed from chaos and lawlessness and it must be made to fit esthetic rules. Leadership is assigned to a specific member of the audience, *the audience director*,

parallel to the stage director on the scene. Around him, the audience director, an active group of spectators gather whereas a large majority remain in a passive role. At times, however, the whole audience is active.

The division of the audience in an active and a passive portion, key-egos and group members receives meaning by the following arrangement, the leaders of the audience resemble in a theatre of spontaneity certain spectators who have in the legitimate theatre an anonymous authority — although they have it *after* the performance: the critics. These key-egos take over the guidance of the audience in the battle against the actors. On both sides the two forces arrange themselves in proper order as soon as the drama begins. The actors on the stage, on one side, the representatives of the audience, on the other side, begin with the first scene, whereas the balance of the audience, the general chorus, interferes and co-acts in crucial moments. The critics form at times an established staff of audience actors and may be given exercises and training for their tasks. The critic himself has been transformed from a writer into an actor.

The drama of conflict cannot be played upon one stage only, it needs two stages just because the oldest theatrical conflict places the two eternal agents against one another: actor and spectator.

THE AUDIENCE DRAMA

An illustration of an audience drama is a plot with the title "The Godhead as a Comedian." This plot was presented on the stage of the theatre for spontaneity.

Produced: Kinderbuehne (Children's Theatre), 1911

The Playwright

The Spectator

I (J. L. Moreno)

All Spectators — The Audience

The scene is set for the presentation of a drama "The Deeds of Zarathustra" by an anonymous playwright. The actor in the role of Zarathustra enters. Just as he begins to act and speak his first lines, a spectator steps from the auditorium upon the stage. The actor is taken by surprise, the scenes and dialogues from this point on are extemporaneous.

Spectator (looking at the actor): Your eyes are not the eyes of Zarathustra. Where are the wrinkles and old age of Zarathustra? Where is his hunchback and where his grief?

Actor (looks up, stunned and embarrassed).

Spectator (takes a paper from his pocket): There is written on this theatrical announcement: "This evening we will show 'The Deeds of Zarathustra.' His life will be played." Nobody can do this except Zarathustra. (Jumps up.) Sir, what is your name?

Actor: Zarathustra.

Spectator: Is that so?

Actor: I am and I am not — a life in two hours.

Spectator: Two hours do not equal his one hundred thousand.

Pause.

Spectator: Oh, how did this role get into you? It is possible that Zarathustra sees from his grave the resurrection of his life in your low and foreign body. The dead cannot fight back. Oh, actor, let the living live and let the dead be dead. Zarathustra is here in the wrong place. I am ordered to recall him. Get out of his role, and let it return to himself. You hesitate? Imagine something worse, and more dangerous for you. Zarathustra is not dead! He is still living somewhere on earth this very moment. He lives in this town and walks daily through streets and places well-known to us, or to make the point to you fully clear: He came to the theatre tonight. He sits in the audience, now! There! He sees evening after evening the mask and caricature of his life emerging on this stage. Oh, help, stop it. He comes through that side entrance (the spectator takes the part of the real Zarathustra, and throws himself on the floor). He kneels and winds himself around your knees (does it, in auxiliary ego manner) and —

Actor (interrupts the spectator and continues his thought, sarcastically): Pleads with me to halt it, ordering me to play myself instead of playing him, to mirror myself instead of mirroring him.

Spectator: This is the conflict between Zarathustra, the spectator, and Zarathustra, the actor.

Actor: What is the matter with you? Why do you mingle in my quarrel with Zarathustra? Why does he need a lawyer?

Spectator: This is my case, and that of every one in this audience. Does not fear tell you that I might be Zarathustra? Well, I am.

Actor: How can I free myself — and the whole audience — from this role? I did not create it. The end of my drama dawns upon me. Where is my murderer?

The Playwright enters the scene.

Playwright: How badly you act tonight, Zarathustra! What is the trouble?

Actor: I am looking for my murderer. My physician has just diagnosed a deep disturbance of my mind. Who are you?

Playwright: I am the playwright of this play.

Actor: Limping angel, you have come at last. Heal me rapidly, I am a victim of your art. You know Zarathustra (he tears off his mask, and, from his face down, becomes himself again, a private man).

Playwright: It is true. (Looking at the mask on the floor.) I have created him.

The Actor's Private Self: May all the roles of all the stage heroes return into your black father heart. Why do you permit your madness to enter my blood and my body? Be your own actor.

Pause.

After this scene was ended, an actor called my name asking how I could remain silent in face of such blasphemy. I rose from my seat in the audience, walked straight towards the stage.

I: I see with astonishment and announce to the world the perfectly real theatre for the first time in history, since it came down, a gift from the gods. The theatre has to date mirrored the sufferings of foreign things, but here, in the Theatre of Spontaneity, it plays our own woe. It has sinned up to now, it has served false gods, but it now produces itself as a play. Up to now the playwright has betrayed the actor, the actor has betrayed the spectator, but now here all have become one people. At this mad festival, provoked by the revolt of the audience against playwright and actors, we release the highest form of laughter. It is a drama which is created by a reversal of itself.

Playwright: This would seem to me the end of the theatre.

I: Yes, and therefore emphatically no. Before the restoration of the genuine and creative theatre is possible, all its elements and parts must be destroyed piece by piece, down to its first and oldest foundations. This is a damnation of the total machinery of the theatre and the restoration of chaos. But when, at the end of this theatrical revolution nothing is left — playwrights, actors and spectators having vanished — then from the chaos of birth of the theatre in its undiluted form can be newly inspired: the theatre of genius, of total imagination, the theatre of spontaneity.

Playwright: I realize now. I am a scoundrel, a falsifier. But a play cannot be brought about other than by writing it. To be is to be, and writing is and will be a vulgar thing for all eternity.

I: All the theatres of the past, all their works are preparatory steps to the kind of theatre we have here tonight. This is the final drama.

Playwright: Who will write this drama?

I: This is the drama of which every man is his own playwright, actor and audience. The "word" was not in the beginning — it was at the end.

Playwright: I see now.

I: If you — or anyone in this audience — would again produce your dramas of the past here, on this stage, they would exert upon you, the original and permanent hero, and everyone in the audience a comical, liberating and purging effect. In playing yourself you see yourself in your own mirror on the stage, exposed as you are to the entire audience. It is this mirror of you which provokes the deepest laughter in others and in yourself, because you see your own world of past sufferings dissolved into imaginary events. To be is suddenly not painful and sharp, but comical and amusing. All your sorrows of the past, outbursts of anger, your desires, your joys, your ecstasies, your victories, your triumphs, have become emptied of sorrow, anger, desire, joy, ecstasy, victory, triumph, that is, emptied of all *raison d'être*. You can say to yourself now: Was I ever that fellow? (The same thing could be said by anyone of you, fellow actors and fellow spectators.) Did he ever exist who acts and speaks? This may be a matter for the gods to decide. But endless laughter which overcomes both shortcomings and victories fills the audience.

Pause.

Actor: It would be good to know the origin of laughter.

I: I think that laughter originated when God saw himself. It was on the seventh day of creation that God the creator looked back upon his six work days, and he broke out — laughing over himself.

Actor: This is also the origin of the theatre.

I: Yes, as he was laughing, rapidly a stage grew under him. Here it is, under us.

This plot has been played in many other versions. A second version follows: An actor in the role of Zarathustra appears on the stage. A spectator who assumes naively that the real Zarathustra is acting before him, rushes from the audience on the stage. To his deep disappointment he discovers that he has been fooled. But when the actor Zarathustra insists upon the illusion and contends to be the real one, an argument breaks out. A psychiatrist present in the theatre, and the audience, take the part of the actor. The spectator seems almost defeated when suddenly the playwright comes upon the scene greatly aggravated over the disturber of the performance. But the actor, cocksure, demands from the playwright too, that he also should accept and admire

him as the true Zarathustra; the playwright, the father of this role, insists upon his own certificate and discloses that he is the creator of the play and the inventor of Zarathustra. The actor, hurt in his deepest vanity and conscience, now turns against the playwright accusing him that he has betrayed him by supplanting his own private person with an imagined one. In this moment thunder and lightning fill the auditorium and stage and the following transformation takes place on the stage. The spectator has disappeared, the mask of Zarathustra falls off the actor's face and it changes gradually into a Mr. Charles Meyer who he is in reality, living on Chambers Street, two flights up. He is in his room and talks to the dramatist who too, has become himself, one Tony Collins, discussing with him the curious change which has taken place in them just now. At this moment the director of the audience steps upon the stage and dissolves their doubts. The man who appeared as spectator on the stage was not only just a spectator; he was the *real* Zarathustra who could not bear to see his caricature displayed. Thus all ends in laughter and comedy and the theatre for spontaneity opens its doors to the public.

The audience theatre is a community theatre. It is the community from which the dramas spring and the actors producing them, and again it is not *any* community, a community in abstracto, but *our* village and neighborhood, the house in which *we* live. The actors are not *any* people, people in abstracto, but *our* people, our fathers and mothers, our brothers and sisters, our friends and neighbors. And the dramas in which we are interested are not those which mature in the minds of artists, but long before they reach them, as they spring up in everyday life, in the minds of simple people. In other words, we deal with the drama at a level where the neat separation of the esthetic from the therapeutic is meaningless and long before the distinction between individual and universal becomes a foregone conclusion. It is a community of actors without the audience as a special category. Their spontaneity and creativity are our primary concern. Their sincerity and integrity means more than their artistry. Catharsis moves from the spectator to the actor and from the actor back to the spectator.

Second Part

THE THEATRE OF SPONTANEITY

THE META THEATRE ARCHITECTURAL STRUCTURE

The story-teller begins, children rapidly gather around him. He is in the middle of the group. Here we have the original image of the theatre before us.

The strict separation between the stage and audience is the marked characteristic of the legitimate theatre. This is exemplified by the dual form as well as by the relationship between stage production and spectators. With the dissolution of the contrast between players and spectators, however, the total space becomes a field of production. Every part of it must reflect the principle of spontaneity; no part of it can remain excluded. In the center of the space is built the stage of the spontaneous actors. It is not built at the back of one end of the space, hidden like the peep-show stage, but it is built so that all its parts can be seen from all seats. It is not built in the depth and left there down on the ground, but it is erected in the vertical dimension. It is raised. Its back is not protected by backdrops, it does not look for help and defenses in the rear, it has nothing to fall back on. From the central stage steps lead up and down in an amphi-theatrical form. They lead to the special stages which are built within the auditorium itself, on every level of the amphitheatre, ready to be used by spectator-actors who may enter into dramatic action. In the theatre for spontaneity the whole community is present. It is the theatre of the community. It is a new kind of institution, the institution which celebrates creativity. It is the place where life is tested, the strong and the weak, — by play. It is the place of truth without might. Everyone has as much might as he can show. It is the theatre of all, the twilight of being and reality where reality itself is tested as to its "reality." It is not one creator who is surrounded by a listening and inactive crowd; it is not the theatre of one man; it is the theatre of all and for all. In the theatre all men are stirred up and they move from the state of consciousness to a state of spontaneity, from the world of actual deed, actual thoughts and feelings, into a world of fantasy which includes the reality potential. They move from the thing in itself into the image of itself which includes the thing potential. The values of life are replaced by the values of spontaneity. In modern times the theatre is seen only from one pole, the stage.

The other pole, the audience, is left in the darkness during the performance, not only actually, but also symbolically. The division of the community into two parts, actors and audience, divides and breaks also the illusion and the esthetic pleasure into two parts which have a meaning only in their unification, as of mother and child, husband and wife, players and audience. The new architecture of the theatre has to be constructed from both sides, the stage and the audience.

THE CAST

In a theatre for spontaneity the cast is the whole audience — not only a few professional actors. This new situation has to find an appropriate expression in the *architectural structure of the auditorium*. (See stage model, page.....)

The meaning of the spontaneity player therefore is to eliminate audiences. He does not want to be seen or heard, he wants to co-act and inter-act with all. He cannot bear to have anyone around him reduced to the status of a spectator, and he cannot bear being reduced to a "showpiece." The will to creativity is totalistic and all-inclusive. But in order to submerge completely in the dimension of the role, he locks out his own nature, his destiny, his ideal of himself, his private personality. He removes his character, the most essential truth within him, the most secure foundations of his self, in order to conquer for the self the indivisible world of fantasy.

THE TWO "META" ZONES

Beautiful objects are only possible in a nature outside of nature, in a world outside of the world of brute existence, in a world in which nothing else is possible except freedom. Beauty is gained by a sort of anesthetic process applied to nature as a whole. Pain is extracted from existence. After its elimination, creative imagination, unfettered, pure illusion becomes free. It is a beautiful world which looks as if it would have been gained without effort.

Esthetic theory derives its judgments from the study of "created" things — works of language, works of music, works of sculptures and paintings. These works are things or objects whose material are separated mechanically from the artist to begin with, — as for instance, the colors and the canvas of the painter, or the plastic materials of the sculptor. Or his materials are a part of the artistic creator to begin with, but he separates them from himself after the process of creation is finished. For instance, the word creations of an author are first an inherent part of his personality before he decides to separate them

from himself and externalize them in the form of a book. The musical associations are an inherent part of the composer before he decides to externalize them by means of notations in the form of a musical composition. It is not common with this type of artist for him to center his attention entirely upon himself, jealous of giving up any particle of it, anxious to apply all his creative energies towards the intensification of the self, so that it should become on its own ground, an object of beauty. But as it is, he is like a Buddha — turned against himself.

But besides an order of beautiful objects which emerge, via a separation from their creator by which they gain existence and permanence, there is a second order of beautiful objects. Dancers, acrobats, and yoga practitioners have *their* material not in space, outside of themselves, but in themselves, within their own body. They transform the latter by means of self-induced pregnancy without trying to separate themselves from their imaginary offsprings. These emerge and perish in the moments of creation. They do not try to exist independent from their creator—they do not thirst after individual and independent life as productions made of words, colors, music, and stone.

A parallel to this can be seen in the contrast between the legitimate role player and the spontaneity (role) player. In both cases not only the body, but also their own psyche, intelligence and spirit, the total self, has become material of creative genius. But the relationship to the material differs in both cases. The artist of the legitimate theatre derives the role which he plays from a different source. The role is assigned to him by a playwright, it is accepted by his self and it begins to operate in the sphere of creativity, leaving certain parts of the self out and admitting others as they seem to fit into the role. The role gestalt is finished and ready in him *before* the moment of presentation has arrived.

The art of spontaneity does not make use of the principle of organizing the process of role taking in advance. The process of creativity is permitted to emerge undiluted in any phase of development which the artist can master. The imaginary body (role) emerges in the moment of presentation itself. It is the moment alone which decides whether the role is to exist or not. The momentary embodiments do not have any mental traps behind which they have established themselves, they are carefree and free of meta physics. The intelligible freedom as formulated by Kant is here reversed, it is not a "thing in itself" underlying the world of phenonema or of illusions, it *is*, it has become here a final thing.

Beautiful objects of the first order emerge therefore by means of a *process of separation*: the results are, for instance, the works of sculptors and of paint-

ers; psyche and spirit are projected into a material originally devoid of art.

Beautiful objects of the second order emerge through a *process of delivery and separation*: for instance, the works of authors and musical composers, self-genuine spirit and self-genuine material are first amalgamated and united to an independent organism within the person of the artist which, however, after the separation from the producer — like a sort of birth — begin to live an external life of their own.

Beautiful objects of the third order emerge through a *process of conscious and systematic compilation* applied to (within) their own self: an example is the legitimate theatre production. Self-genuine material is amalgamated with spirit devoid of art, foreign to the self, to a self sufficient, self-willed product which is *not* brought to external separation from the creator although it leads within him an inner, permanent life.

Beautiful objects of the fourth order emerge through a *process of spontaneity and creativity*: spirit genuine to the self and material genuine to the self are united.

The first three groups of objects belong to esthetics. They may stimulate logical, ethical, physical, psychological and social unfoldment, and in conclusion suggest the construction of systems of metaphysics. *Metaphysics is the point of view of the thing which is created, the point of view of the creature.* The Meta of the Physicist should be held apart from the Meta of the Non-Physicist. Bios, Psyche and Socius (Meta biology, Meta psychology, Meta sociology), may require a differently constructed "Ding an sich" than physical matter.

The fourth order has forced us to develop a new construction. Its phenomena *are* what they *appear*. They are "das Ding an sich," the "thing in itself." They never divorce themselves from the original acts of creation. Therefore, the domain of the "meta" must be split up in two heterogeneous spheres: metaphysics and metapraxis.* *Metapraxis is the point of view of the creator.*

METAPRAXIE

Metaphysics is the prescription for experience. It is a court procedure in which the sciences take the place of the advocates — metaphysics the place of the judge.

Metapraxis however, is not a key to experience, it is the creator of it, it is only without and outside of fixed experience, it is the locus of the world potential. It is before the world has begun and when all the world has come

* Metapraxis derives from Apraxis — A-praks-i-a is a Greek word. It means inability to use or to understand the use of things.

to an end, after the world, after its extinction. It has meaning only for the uncreated and extinguished ones; when there is no being, no thought and no question, then nothing is left but the praxie of the creators itself. It is not like metaphysics, the core of actual science and being. The polarity and contrast between thing in itself and phenomena on one hand, or between phenomena and creativity on the other, is dissolved. The chaos after the world (metapraxie) differs from the chaos before the world only in one thing, that it, the world, must be conquered and eliminated. Metaphysics consists of generalizations which refer to all the special manifestations of existence. But the contents of metapraxie are only the creative processes themselves. They are not subject to development, to cause and effect, to the rules of induction and deduction. Metapraxie is neither a dogmatic nor a critical philosophy, it is a philosophy of pure creation, millions of imagined worlds are equally possible and real, of equal value as the world in which we live and for which metaphysics is constructed. It consists of generalizations which refer to all the special manifestations of non-existence.

Metapraxie as a system of imminent mystery cannot be expressed. It is neither logical nor anti-logical, neither psychological nor anti-psychological, neither physical nor anti-physical, neither empirical nor anti-empirical, it is imperceivable, undifferentiated, unreasonable. It is not possible in this world, but only after its elimination. It is not possible in any other worlds except after their elimination. Our world is to the meta practitioner like a drawing on a blackboard, he takes a sponge and rubs the world off the blackboard. The fact that the world-drawing disappears when we dream it away is perfectly satisfactory from the point of view of metapraxie. The strict scientific proof that the world is gone would be undesirable; it would deprive the principle of creativity of a sting. The polarity between reality and illusion is indispensable to metapraxie, the illusion of a real world is just as important as the reality of an illusionary world. It is the highest triumph of imagination and creativity to change the surface of the world in such a fashion that it appears beautiful, however much being and pain of being may continue to exist underneath.

In order to gain a system of metapraxie we must remove all phenomenology, all beings, all things, all objects, including the illusions, dreams, visions and arts, because they, being tainted with experience, are mixed products and therefore moralistic, psychological, esthetic and not metapractical. After all phenomena and its trappings have been removed, what remains is metapraxie. In the sense for instance, of a metapractical idea of language (this would be a sort of

metapractical logic) all the phenomena of natural languages must be banished. A being who directs his attention to the highest plane of language could not express himself in the languages which nature has developed. He would be fully expressive by signs and gestures or he would rather resign from any mode of communication.

Metapraxie is the life of imagination and creation, the production of infinite personal entities. In it the whole universe perishes in a moment, just like a single moment in our world perishes. It is all-powerful, it can, for a moment if it wills, return the metaphysical world into an illusinoary existence. *Meta-praxie is the place in which our eternal question of the freedom of the will is adequately answered.*

EXPERIMENTAL DRAMATURGY

THE PRINCIPLE

The contrast between the theatre as we know it and the spontaneity theatre lies in their different treatment of the moment. The former endeavors to present its products before an audience as definite, finished creations; the moment is ignored. The latter attempts to produce the moment itself and, at one stroke, to create as integral parts of it the form and content of the drama.

The legitimate theatre belongs to the world of appearances; the "thing in itself," (*Ding an sich*), the spontaneous creative process *in statu nascendi*, is suppressed. Because of the extra-momentary character of its creation, the legitimate theatre has its metaphysics in a time already past, outside of the precincts of the stage. The dramatic work, at the moment when it was created during the fleeting moments of the past, was not even then a thing of the present because it was not meant for the present. It was directed towards a future moment — the moment of its performance on the stage — and not towards the moment of its creation. A spontaneous performance presents things only as they are at the moment of production. It is not directed towards any past moment nor is it directed towards any future moments.

The spontaneous creative concept of the moment has led to new methods of production. While the legitimate theatre places the spontaneity process backstage (in space) and prior to the performance (in time) — in the creation of the script, the creation of the roles and the study of them, the designing of the settings and costumes, the formation of the ensembles and the rehearsals — the spontaneity theatre brings before the audience the original, primary processes of spontaneity, undiminished and inclusive of all phases of the production. That which, in the legitimate theatre, takes place behind the curtain — the very "thing in itself," the spontaneous creative process, the "meta-theatre" — now takes the stage. The entire work of art is formed before our eyes, *in statu nascendi*, in a sequence which is the reverse of anything we have ever before seen: the genesis of the idea, the conception and designing of the setting, the distribution of the roles and the metamorphosis of the actor — in this order.

DIRECTORY OF PRODUCTION

There are three forms of the drama to which an experiment based upon the philosophy of the moment lends itself: the spontaneity theatre, as a dramatic art of the moment, the dramatized or living newspaper, and the therapeutic theatre,* or the theatre of catharsis.

The spontaneity theatre is a vehicle organized for the presentation of drama of the moment. The dramatist is in the key-role. He is not merely a writer — in fact he does not actually write anything — but is an active agent, confronting the players with an idea which may have been growing in his mind for some time, and warming them up to immediate production. The role of the dramatists is often taken by one of the actors, who then becomes dramatist and leading actor at the same time.

The dramatized or "living" newspaper is a presentation of the news of the day as it occurs. It is the synthesis between the spontaneity theatre and a newspaper. The intention is to make the expression on the stage spontaneous in form (impromptu) as well as in content (the news of the day). The dramatized newspaper has another asset from the point of view of an art of the moment: the absolute evidence of true spontaneity it has for the onlookers — and not simply for the actors, as in some forms of the spontaneity theatre — because of the daily news character of the material projected. A good dramatized newspaper tries to produce the news as quickly as it can be gathered by the reporters; thus the production may change in content from hour to hour.**

The therapeutic theatre uses the vehicle of the spontaneity theatre for therapeutic ends. The key person is the mental patient. The fictitious character of the dramatist's world is replaced by the actual structure of the patient's world, real or imaginary.

The first step in all these forms is the selection of the material for the initial situation on the stage. In the first case above, it may be the idea of the dramatist; in the second case, the news provides the material; and in the third, it is provided by the interview which indicates clues to the patient's leading symptom. In a psychodramatic laboratory devoted to spontaneity experiment,

* These three forms were created and practiced during the three years' existence of the Vienna Stegreiftheater (1922-1925); the first dramatized newspaper in the United States was presented at the Guild Theatre, New York City, on April 5, 1931, under the direction of the author.

**In this sense, the dramatized newspaper launched in Vienna was a genuine anticipation of the "Movietone News," the "March of Time," the "Living Newspaper" of the WPA, and the modern radio news broadcast. However, the conserve character of these mechanical forms is in utter contradiction to the spontaneity principle and, in this sense, the "Movietone News" and the "March of Time" are not as revolutionary as they seem; the deceptive impression arises from the technical apparatus, whether film, radio or whatever. They must therefore be regarded as replicas of conventional expression.

some sort of editorial department is necessary in which these first steps are prepared and organized.

Experimentation and analysis are the major instruments of spontaneity research. A spontaneity experiment does not pre-suppose the theoretical and practical equipment of the theatre as it is known today. It begins as if the legitimate theatre had never existed. It does not seek to overthrow, but drives forward, unfettered, along a new road. Because of its action methods, the historian of psychology of the future may well consider the Stegreif laboratory of 1921-1924, the most important development in behavior testing since Fechner and Wundt.

THE SPONTANEITY TEST

In its preparatory phase, the spontaneity theatre becomes a psycho-technical laboratory. The director prepares the ground for the productions; this phase of the work is strictly exploratory. He sets up the various experimental or test situations. The patterns which the actors set out to produce are either situations and roles which they themselves wish to produce and which they may have within themselves at some degree of development, or situations and roles for which they have little or no experience. If such tests of spontaneous actors are made in a large number of situations and roles, then a graduated scale can be constructed which will show their comparative degrees of spontaneity and readiness for different situations and roles. The material gained from such spontaneity tests can be used for diagnostic interpretation and as an opening for the development of the spontaneity of individuals in the functions, roles and situations which have been found to be in a rudimentary state — a sort of training in spontaneity.

After testing a large number of individuals we have found that the aptitude for spontaneity work varies. There is something like a talent for spontaneity work. There are individuals whose spontaneity is generally superior to that of others, just as there are individuals who appear to be more talented only in respect to some specific performance. This spontaneity which an individual can summon when placed in roles and situations which are totally strange to him — in proportion to the amount of spontaneity exhibited by a large number of other individuals when faced with situations which are equally strange to them — determines his *spontaneity quotient*. The spontaneity quotient of an individual does not necessarily rise and fall with his intelligence quotient. There are many individuals of high intelligence who have a low degree of general spontaneity

(although they may be highly spontaneous along a special line). When compared with many other mental functions of these individuals, such as intelligence and memory, the sense for spontaneity is seen to be far less developed. This may perhaps be so because, in the civilization of conserves which we have developed, spontaneity is far less used and trained than, for instance, intelligence and memory. The sense for spontaneity, as a cerebral function, shows a more rudimentary development than any other important, fundamental function of the central nervous system. This may explain the astonishing inferiority of men when confronted with surprise tactics.

The study of surprise tactics in the laboratory shows the flexibility or the rigidity of individuals when faced with unexpected incidents. Taken by surprise, people act frightened or stunned. They produce false responses or none at all. It seems that there is nothing for which human beings are more ill-prepared and the human brain more ill-equipped than for surprise. The normal brain responds confusedly, but our psychological tests of surprise have found that fatigued, nerve-racked and machine-ridden people are still more inadequate — they have no response ready nor any organized, intelligent reaction to offer to sudden blows which seem to come from nowhere. Conditions of high cultural and technological organization coincide alarmingly with increased immobility of thought and action.

This also explains why actors of the legitimate theatre and their dramatists are rarely able to do any spontaneity work. For the presentation of spontaneous states and spontaneity ideas, individuals are required who have undergone a specific training. This training will produce people who have learned rapidly to embody their own inspirations and to react rapidly to those of others.

It is important that the director study the results of all these experiments and tests. Constant familiarity with such situations and their results will lead him to increasing knowledge and skill. Notwithstanding all this preliminary preparation and organization of skill and knowledge, the performance itself is the free, unpremeditated, spontaneous product of the director and his co-workers. The technical information is extraneous to the stage-situations themselves. The technical knowledge comes into play only in order constantly to enrich the spontaneity of the group and the mutual interaction with an ever ready supply of new and unpremeditated situations.

These experiments can be called *spontaneity tests*. They will gradually lead to a new conception of the science of the drama. The situation of the actor and that of the spectator have changed and thus their relationship to one another must undergo a new interpretation.

Many hundreds of spontaneity tests were made in this laboratory and many hundreds of productions were presented before and in collaboration with audiences. Day by day the results of these tests were interpreted and analyzed. This led to a mass of systematic knowledge in preparation for a theory of spontaneity and creativity which could be based upon actual experiments. It led further to the invention of methods and techniques which could increase the resourcefulness and skill of the individual, a process which is called *spontaneity training*.

Some of the most significant theories and techniques are here outlined in reference to the domain of *forms*, the domain of *interpersonal relationships*, the domain of *presentation* and the domain of *treatment* of mental disorders.

A. THE SCIENCE OF FORMS

THE ANALYTIC DIFFERENCE BETWEEN THE SPONTANEITY PLAYER AND THE DRAMATIC ACTOR

The script of the stage play — a product of the mind — is presented to the actor. It consists of words. The actor must not oppose his (secondary) mind to this product: he must sacrifice himself to it. The role stands before him with an individuality of its own. He is forced to drill himself so that he becomes two individuals — his own private, hidden self and the other self, the role he is to assume. It is as if he were forever jumping out of his own skin into that of the role and back into his own again. It is a tragic situation in which he finds himself. He may deceive himself and a gullible audience, but the language and the mental level of Shakespeare and other dramatists of his rank can never be fully re-created. The deep stage-fright experienced by many of the greatest mimes is caused by the conflict between the private self and the imposed role, between spontaneous creativity and drama conserve.

Instead of himself, the actor personifies something which has already been personified as a role, by the dramatists. There are three possible relations between an actor and his role. In the first, he works himself into the role, step by step, as if it were a different individuality. The more he extinguishes his private self, the more he becomes able to "live" the role. In this case, the role is like the personality of someone he might wish to be instead of himself. His attitude toward the role is one of identity. In the second, he finds the mean between his conception of the role and that of the author; his attitude, in this case, is one of synthetic integration. In the third, in disgust, he forces the specific role into his own individuality and distorts the written words of the

dramatist into a *personal* style of his own. In this case, his attitude is one of disfiguration.

The language of the dramatist is the chief stimulus to which the whole personality of the actor responds. The latter's behavior is not genuinely creative, but *re-creative*. The manner in which he assimilates the material of the role is centripetal — from the material, outside of him, towards himself, the center. It is exactly the opposite process from that of the sculptor and the painter: their material is outside them, in space. The ideas come of their own minds and go into the material. In the case of the actor, the idea is outside him in space and enters into him just as if he were the material.

The spontaneity player is centrifugal. The spirit of the role is not in a book, as it is with the actor. It is not outside of him in space, as with the painter or the sculptor, but a part of himself.

THE CREATIVE ACT

Before proceeding to discuss this matter, it may be well to consider the use of the terms conscious and unconscious. For a continuously creating mind the distinction between conscious and unconscious would not exist. A creator is like a runner for whom in the act of running the part of the road he has already passed and the part before him are qualitatively one.

Thus the distinction between conscious and unconscious has no place in a psychology of the creative act. It is a *logificatio post festum*. We make use of it as a popular fiction only to map out a science of characters of the impromptu act.

The unconscious as a sort of a permanent reservoir, as something "given," from which mental phenomena emerge and to which they eternally return, differs from the meaning which I give here to the unconscious. The unconscious is a reservoir which is continuously filled and emptied by the "creator individuals." It has been created by them and it can be therefore undone and replaced.

The first character of the creative act is its spontaneity, the second character is a feeling of surprise, of the unexpected. The third character is its unreality which is bent upon changing the reality within which it rises, something prior to and beyond the given reality is operating in a creative act. Whereas a living act is an element in the causal-nexus of the life process of the real person, the spontaneous-creative act makes it appear as if for one moment the causal-nexus has been broken or eliminated. If you telephone your dentist

because you have a toothache, your act of telephoning serves your impulses to preserve your body; then the act is a moment in the process of life causality; but if you act "as if" telephoning your dentist, then you use yourself, your impulses, the telephone, the dentist, as materials of a strategy for a fictitious purpose. It may be noted that the popular phrase: "Life-is-theatre" is often emphasized in a misleading manner.* Roles played in life and roles on the stage have merely a superficial similarity; more thoroughly considered, they have an entirely different meaning. In life our sufferings are real, our hunger, our anger are real. It is the difference between reality and fiction: or, as Buddha said: "What is terrible to be, is lovely to see." The fourth character of the creative act is that it means acting *sui generis*. During the process of living we are far more acted upon than acting. It is the difference between a creature and a creator.

But these processes determine not merely psychic conditions; they produce mimetic effects. Parallel to the tendencies that lift certain processes into consciousness are others that lead to their mimetic embodiment. This is the fifth character of the creative act.

In the spontaneous-creative enactment emotions, thoughts, processes, sentences, pauses, gestures, and movements, seem first to break formlessly and in anarchistic fashion into an ordered environment and settled consciousness. But in the course of their development it becomes clear that they belong together like the tones of a melody; that they are in relation similar to the cells of a new organism. The disorder is only an outer appearance; inwardly there is a consistent driving force, a plastic ability, the urge to assume a definite form; the strategem of the creative principle which allies itself with the cunning of reason in order to realize an imperative intention. The poet hides no complexes but germs of form, and his goal is an act of birth. Therefore, he is not merely following a pattern: he can alter the world creatively. It was the error of psychoanalysis that it failed to understand the processes going on in artists as specific phenomena of the creative ego — but derived its forms and materials more or less exclusively from the sexual or biologic history of his private person (complexes).

When the poet creates a "Faust" or a "Hamlet," the cornerstone of his creation is his body. The seed-germ of his heroes come into being, and their physical and spiritual qualities develop side by side. Body and soul are equally important. When the work of creation is finished the hero springs into being all complete, not a pale idea, but a real person.

* Evreinoff commits this mistake in his "Theatre in Life."

THE SPONTANEITY STATE

The Impromptu agent, poet, actor, musician, painter finds his point of departure not outside, but within himself, in the spontaneity "state." This is not something permanent, not set and rigid as written words or melodies are, but fluent, rhythmic fluency, rising and falling, growing and fading like living acts and still different from life. It is the state of production, the essential principle of all creative experience. It is not given like words or colors. It is not conserved, or registered. The Impromptu artist must warm up, he must make it climbing up the hill. Once he runs up the road to the "state," it develops in full power.

The spontaneity state is a distinct psychological entity. The term "affection" does not express it, for "states" do not arise merely from Fear, Anxiety, Anger and Hate, but from (1) such complexes as politeness, rudeness, levity, haughtiness and shrewdness, all of which are affective states in the Impromptu artist in response to an outside situation, or from (2) such conditions as personal limitations and drunkenness. Besides, the "state" does not arise automatically; it is not pre-existent. It is brought forth by an act of will. It appears of its own accord. It is not created by the conscious will, which frequently acts as an inhibitory bar, but by a liberation, which is, in fact, the free uprising of spontaneity. Terms like "emotion" or "condition" do not fully cover the idea either. For "state" motivates often not only an internal process, but also a social, external relationship, that is, a correlation with the "state" of another creating person. If the technique of the spontaneity state is applied to the drama, a new art of the theatre develops.

DUAL CHARACTER OF THE SPONTANEITY STATE

Spontaneity states are often characterized by a break into two parts, in the warming up towards a state the flow is often disturbed, inertia or a counterflow interferes with the main flow towards a state. The cause of the rift lies in the self. The state is irritated by the mirroring of the self in the act. The reasoning of the self leads to image production which tries to interfere with the feelings which stir him up. The self appears in the warming up to a spontaneous state divided into the spontaneous actor and an inner counteracting (participant) observer. This division is of great significance in therapeutic work, but it is also the dynamic foundation for the tragic and comic phenomenon in the drama.

It has been noticed in spontaneity work that the comic — satire and caricature — is much more easily accomplished by the spontaneity actor than the

tragic. The player can accomplish the comic with the divided state, indeed, the division is rather of assistance. It helps him to portray mental surface phenomena without the deeper levels being fully integrated into it. It is because of its inconsistencies that the comical act arouses so many and such uneven responses.

The spontaneity state portraying a comical idea is not like a genuine state in its true uniformity, but like a reflex of it. Contradictory reasoning and mirroring of opposite emotions can live and prosper within the comic act apparently equilibrated and smoothed over, whereas they are unable to exist within the tragic act. The tragic act concentrates on one state at a time, it rules all others out. It is an either-or. The comic act does not take any state in earnest, it mingles them, one as well as the other. If a new mood has to be portrayed in a tragic form, the idea must pass through all the deeper levels of the personality in order to receive adequate expression on the surface. It is different with the comic. It can get away with touching on a large number of experiences without having thoroughly digested them. Their thorough digestion might even hinder the comic from coming to expression. The difference between one and the other lies in the different number of barriers which they have to conquer. The comic act emerges although the creative ego of the actor is still full of unremoved barriers and inhibitions. The tragic action on the other hand, in order to come through, must have removed all barriers and inhibitions in its way, that is, the factors which interfere with the particular tragic act to be performed. It does not have to include all other tragic motives of which a personality is capable.

In the course of spontaneity training of actors, too much emphasis on the easier, comical tasks which mingle one emotion with the other, one idea with the other, is not desirable. The training in tragic acts, so much more difficult to perform, should be the primary aim. They are like a fertilizer and in the long run the comic expression too, profits from their cultivation.

THE STATUS NASCENDI AND THE IDEA OF PERFECTION

One fact is often overlooked: the work of art that now reaches the public, be it a poem, a sonata, a painting or a statue, has not always possessed this rigid form which seems to be permanent and irrevocable. The final form reaches the market, but the process of creation of this form has a more significant value in human experience than is commonly recognized. The art-object did not come into being like the parts of a machine which can be assembled mechan-

ically. The final form can look back upon a whole series of ancestors. Several designs have preceded it and some of them may have had as much validity as the one chosen in the end. The status nascendi is seldom also a perfect state. The earlier attempts spring from the same inspiration as the final stage. The design is not a fragment; the whole work is contained in it. The attention of the artist is directed upon the whole, more or less strongly, in each stage of its creation. Therefore, the difference between the finished work of art and an earlier design is not in the essence of the thing. A process of comparison has taken place; the result depends upon the "value" that the artist sets on certain phases of the work taking form within him. This evaluation is his own affair. He might just as well stop at any stage of production. But he goes on "correcting" until it is finished. It is his code to bring his work as closely as possible to some ideal of perfection that he sets up. The author, like the wicked father in the fairy tale, has no mercy on his own children. He kills the first born for the benefit of the last born.

The early forms of a given work are normally not known to the world. Were they ever known it would be very doubtful whether the common esthetic verdict might not differ from the decision of the artist. There are fragments by Hoelderlin and Blake, which far exceed in beauty the final form of the same motive. There are readers who value the original "Faust" of Goethe more highly than the "Faust" of the final, authentic form, the great work constructed with such labor. How many intermediate forms there may have been between the first and the last "Faust" we do not know. Goethe made his choice with the right of the father, the poet, and perhaps the producer. If he had had the eternal life and creative power of an angel, he would never have finished his "Faust."

One function of the theatre for spontaneity is to take under its wing those abortive art works. It is the sanctuary of the unwanted child, but so to speak, only of those children who do not want to live more than once. It offers no immortality; rather does it offer love of death. It would do our authors good to write less and play more, for in writing we attempt to give permanence to what may have its value in the moment but not thereafter. Much strength and effort of mind must be sacrificed before, unnoticed, a living form arises. *Après nous le poète*. Many adventures must go under before a poet comes. In this epoch so many claim to be poets who might be better accounted as fine adventurers. Our tendency is to depreciate the experience of adventure in lauding the product.

DRAMATURGY AND CREATURGY

From the beginning, Dramaturgy has been a paradoxical undertaking. Were the playwright to attempt to play the role in the drama going on within him, he would be moved to pagan laughter by the fatuity of the projected drama, and crudity of the stage production. For his drama has already found its inner stage, and is still being played there; its stage is his soul. If it were possible for us to feel it, to hear it, to live it, simultaneously with him, we would be sitting before the true stage, at the real premiere. But the dramaturgist combines with the producer and attempts in all seriousness to bring upon the physical stage, post hoc, what has already been played and what has had its stage once and for all time.

On the one side always stands the created, on the other the creative. Our immediate concern is with the pure, creative theatre in which each event happens once and never again. To adopt and arrange a work of art for the stage is to run counter to the nature of the classic idea of the drama. The present methods of theatrical production are destroying even the created, dogmatic type of theatre. For this theatre is concerned with the most faithful rendering of every word. Its value depends upon faithful reproduction. It is the justification of life that is already over; it is a modern example of the cult of death, a cult of resurrection, not of creation.

The present traditional theatre is defended by its apologists who claim its productions are in themselves unique, and works of art. The written drama is subordinated to the *machinery* of the theatre.*

We answer that the work of art referred to arises out of a process of compilation. It is an example, neither of an art-of-the-moment, nor of an art of restoration. As a mongrel product, it is engaged in a constant reconstruction of circumstances, and seeks to replace meaning by skillful composition and the marvels of technique. The modern theatre is Kinoid,* as the film is cut and rearranged, so the play is cut and arranged.

The matrix of the Impromptu Theatre is the soul of the author. Let us surrender ourselves to the illusion that the figures of the drama there in process of production have become visible, audible and tangible. In this ideal performance all conditions are met: the act of creation is contemporaneous with the production; there is harmony of situation and word.

To derive a science from this, and to have laws governing it, is the object

* Producers like Reinhardt and Tairoff have been the main interpreters of this type of theatrical art. See Tairoff's "Das entfesselte Theatre," published by Gustav Kiepenheuer, Berlin, 1924.

of "Dramaturgy." On the other hand, "Creaturgy" is not concerned with events that are contained in dramas nor with laws that may be derived from them. It is concerned with the drama of creation itself.

While Dramaturgy follows after the drama, Creaturgy must function with it. One figure of the personae dramatis after the other arises in the soul of the author and speaks. If we imagine the author as apart from the types that came forth from him, the following process may be observed. Each of these personae dramatis is his own creator, and the poet is he who combines them into a unified whole. There you have the primary concept of the Impromptu performance. The author must be looked upon as a strategist and each of his personae dramatis as an Impromptu actor. But while the drama constitutes within the mind of the author a single unified act of creation, in the case of the Impromptu that which has so far been merely assumed becomes the actuality; every Impromptu actor is, in fact, the creator of his dramatis personae, and the Impromptu producer (alias the author) must synthesize the processes of each dramatis persona in a new whole. The difficulty inherent in combining several actions while they are coming into being, to compose them so that they do not conflict, and to produce an appealing play, demands a new technique of production.

Creaturgy concerns itself with those laws according to which a play in which two or more persons appear, may come into being while they are simultaneously engaged in playing it.

Three chief questions arise:

1. How shall the tempo valid to the individual be preserved in the collaboration?
2. What positions on the stage shall the dramatis personae assume?
3. How must the players cooperate so that they may create a dramatic work of art, apart from their individual performance?

The tempo of the players, their positions on the stage, and the sequence of their actions are not matters of indifference: each particular case demands a standard of speed (time), a standard of position (space), and a standard of sequence (unity). In other words notations of time, space and coordination are demanded. Once these three standards are present, the framework of a production is determined. (Theory of Harmony.) Unity in the player and of the play is the most difficult play-behavior. A deep resistance has to be overcome, at least during the time of creation. This resistance is the sum of all patterns in

* Kinoid — similar to the Kino (Cinema).

the player, his "private" personality. Elimination of the individual-body-and-mind in their actual behavior forms must be achieved. On a higher plane a similar problem has to be solved by mystics and monks, viz: the elimination and gradual extinguishing of the total private person in the process of becoming a saint. In this case the solution, however, is not merely for a short duration, but for eternity.

ANALYSIS OF THE CREATIVE ACT AND CREATIVE FORMS

In the course of testing a large number of individuals we arrived at the following conclusions: the spontaneous actor is confronted with four forms of resistance which he must overcome in order to reach spontaneity states, (a) resistances which come from his own bodily actions in the presentation of roles, (b) resistances which come from his private personality in the production of ideas, (c) resistances which come from the bodily actions, the ideas and emotions of the other actors working with him, and (d) resistances which come from the audience. The latter two are inter-personal resistances. It is behind and underneath these barriers and resistances that the true, great theatre of poetic inspiration and production lies.

Analysis of the forms of plays follows the analysis of the individual, or cultural resistances. We found that certain ideas are easily acted out by almost any actor. On the other hand, certain other plots appear to be difficult. Rapid and easy production is better accomplished the closer the creative units are to the end-phase of production. In order to make this more understandable, we may visualize the course of development through which a process of creation goes, from the stage in *statu nascendi* through a number of intermediate stages up to the final phase. Patterns of creative units, whether they originate in the private personality of the actor or in the culture to which he belongs, are in various stages of development. If a creative unit exists in an individual close to its *status nascendi* — that is, in a rather amorphous state — the spontaneous production may be slowed down and there may be danger of a production with a forced and distorted appearance. This is, however, not the general rule. There are individual creators in whom the span between the *status nascendi* of a work and its end-phase is very narrow, such as children and primitive artists. There are others in whom the span is extremely wide, such as composers of monumental works of art, like Beethoven and Wagner. If a performance is called forth too early and abruptly, the tension in the individual will be greater than if it were called forth when ripe for presentation. Similarly, the tension will be almost nil

if the performance is called long after the work is finished, because the individual will have passed the peak of his warming-up process.

An illustration of these phenomena is also provided by collective forms which are composed of finished symbols, such as fairy-tales, folk-plays and many forms of primitive comedy. A fairy-tale is composed of symbols which have a finished expression in every grown-up individual who has lived in the culture of which the specific fairy-tale is a product. Cinderella or Snow White, for instance, sensitize ready-made symbols in the spontaneous actors who are portraying them, and thus a rapid and easily-warmed up production is possible. This, however, has little to do with individual talent but refers to the "collective" or social spontaneity. It is found to be true of the class of individuals who have been indoctrinated in their childhood with these fairy-tale symbols which they now portray in the spontaneity theatre. The amount of spontaneity necessary for their production is extremely small. The production comes easily to them.

Similarly, a certain class of individuals will readily be able to portray a joke spontaneously, or jokes for which they have developed a cultural affinity. These same actors may be found extremely inferior in spontaneity work of a more individualized kind, depending as it does upon individual rather than **collective spontaneity**.

A director of production would profit greatly from the analysis of cultural forms and their effectiveness before an audience. The problem of assignment of roles to an actor is a task which he has to face a dozen times a day in spontaneity work. If he is aware of the mental organization of every one of his actors and of the degree of development within them of the cultural and individual roles to which they are assignable, he will make his choices with a certain amount of precision.

It is characteristic of artistic production that the so-called "work of art" passes through a series of stages of development. It is very rare, for instance, that a poem is written at one sitting. It is still rarer that a novel or a drama finds its final form in the course of the first written version. A piece of sculpture which is left unfinished in one of the intermediate stages is often called a "torso." The implication is, when one speaks of a torso, not only that it is an incomplete work, but also something defective and undesirable. In all spontaneity production, it is not the finished work of the artist but these imperfect, unfinished stages which have the greatest significance, and it requires the readiness of the individual actor or dramatist to put them into action, to transpose them into movement, gestures, dialogue and interaction. If the individual actor

were to try to actualize a creative idea when it is a premature and embryonic form, the presentation might not carry any force or leave any definite impression. It may have passed long ago through the embryonic state, but nevertheless in the course of time it will have lost for the individual the warmth of any present inspiration. Another aspect is demonstrated in the case of an actor who, although the idea he is trying to actualize is in a mature stage, nevertheless fails to make a good impression because he himself is not yet warmed up — that is, it is his warming-up process which is in an embryonic state. He may find himself over-reaching, and the impression he will give is that of being cramped or forced. We see here that *there is for a creative unit, one most favorable moment of actualization.*

We have found this to be true of ideas which are common to all individuals who belong to the same culture; fairy-tales, religious ideas, etc., as described above, or ideas which are significant only for one individual or a small group of individuals. The individual scale of depth-production follows similar mechanisms to those of the general cultural scale of depth-production.

The cultivation of the torso and the consciousness of its worth has stimulated the development of a new sort of dramatist. He does not write; he is the prompter of ideas. He warms up his actors to the ideas which, at the same time, are maturing within him. Often the dramatist himself must enact *the central person of an idea, but whether he is functioning as auxiliary ego* (playwright) or co-actor, to his actors, his intensity and enthusiasm transfer themselves to them; they act almost as if under the influence of deep suggestion.

The spontaneity theatre revolutionized the function of the dramatist. He is a part of the immediate theatre. His subjective being is still controlled by the dramatic theme he wants to produce. He is not yet freed from it since it is not yet finished. He experiences an inspired, individual struggle for expression — the birthpangs of creativity — far more strongly than he experiences his "work of art" itself. The dramatist is the all important and interesting phenomenon, as long as the work is unfinished within his mind. His individuality may lose all its importance once it is finished, however. This may explain why the sight of the dramatist when he appears on the legitimate stage at the end of the first night of his play is almost invariably an anticlimax and sometimes provocative of humor at his expense.

PATHOLOGY OF SPONTANEITY WORK

Research into the creative act and the mechanics of production has here been presented merely in its general outline. A systematic program of study

should be worked out for every one of the many problems which have emerged in the course of our experimentation, but whose importance has hardly been sketched. Further research has demonstrated that there are certain principles which determine creative production and certain techniques which stimulate and facilitate the development of these principles. Time, for instance, is one of the factors upon which a new light is thrown. In spontaneity states and in creative acts, time has a different meaning from that which it has in the legitimate theatre or in life. The duration of a legitimate drama is far too long for the spontaneity theatre, just as the real life-span of a man is too long for a legitimate drama. A radical shortening of the whole creative process is necessary in psychodramatic work. Here, acts are richer in inspiration than acts in life or in a legitimate drama. At the same time, they require a greater speed of presentation. But if they are too quickly presented, in an over-heated manner, the result is a distorted effect upon the co-participants as well as the spectators. Likewise, they can be presented far too slowly. The duration of spontaneity states is therefore not only a theoretical but also an important practical problem. The crowding of inspiration into a short span of time, or an extreme shortening of an act is often found to be a strain on the performer. He cannot carry on indefinitely with a creative act at the required intensity. The intensity of the spontaneous act cannot last beyond a certain point in time without weakening. The actor must come to a pause sooner or later. Besides the process of act-making he must have the process of pause-making under control. An act is rhythmically followed by a pause. Tension is followed by relaxation. There is a duration of tension and a duration of relaxation; both are measurable. A spontaneous act should not continue past the moment when relaxation threatens to set in. There is the prospect of an inner creative crisis in every step of spontaneous performance, physical and mental, artistic or social. This factor is known to athletes — especially to prize-fighters. A psychological knock-out takes place long before the physical knock-out. A faulty warming-up process in the losing fighter can generally be found responsible for a premature end to the fight. The more extraordinary and the more original the type of creative stimulus, the greater will be the demands upon the individual performer and the more will he be forced to summon all the spontaneity he can muster in order to prove adequate. Production proceeds in upswings, with intermittent pauses for rest and recovery.

In the legitimate theatre the development of the drama is pre-established in all its phases. Every one of the earlier scenes prepares for the later scene; thus a legitimate drama does not confine its effect upon the spectator to the scene

immediately visible. It is the cumulative effect of all the scenes which have been acted out upon the stage, up to a certain moment, which produces the definite expectancies and tensions in the spectator at that moment. Throughout the course of the drama his attention is being continuously shaped and directed. Therefore, a scene is often far more powerful in its effect than it is in itself. This means that, if a certain scene is lifted from a drama and presented alone without the experience of all the scenes preceding it, it carries far less effect and meaning than when viewed in its proper place in the drama as a whole.

In the spontaneity theatre, the situation is different — at least, in part. The decisive factor is not as much the total work, but the force of the individual scenic "atoms." The performers cannot depend upon a *deus ex machina* like a prompter to come to the rescue when they forget a word or a gesture in their parts. Here they do not fill a pre-established measure, time, with words and gestures. They must act in the moment — first in one moment and then in another. After the whole process is over, it may be looked upon as a "work of art" or a "play," but none of the performers knew ahead of time, with any certainty, what pattern the different acts and scenes were to combine into, in the end. The acts are separated from one another; a number of separated, independent efforts are made, and they form a chain of intuition which illuminate the road to be paved from moment to moment.

The complexities of a spontaneity theatre are therefore enormous. Not only the actor but the spectator too, experiences individual moments and acts — not contrived combinations of ideas. The spectator projects certain factors into the scene giving to the sketch some coloring of his own. On the other hand, the producer of a spontaneity theatre may arrange scenes and themes in such a fashion that development of character and unity of motivation is approximated.

MACHINE-DRAMA AND THE SPONTANEITY PRINCIPLE

Just as a spontaneity scale and spontaneity quotients for individuals can be constructed, I have found it useful to arrange all forms and combinations of the theatre on a scale which shows their respective quotients of spontaneity. This scale runs from one extreme, whose prototype is the motion-picture film, to the other, whose prototype is the spontaneity theatre. Long before machines like the printing-press and the motion-picture film were invented and used for the support of the cultural conserves, man had made *himself*, his own body, the vehicle of conserves; mnemotechnic is an illustration of such *somatic* conserves. He also developed forms of the theatre, like the puppet theatre, which

followed the mechanic principle very closely. But whereas in the motion-picture film the moment of performance is one hundred percent mechanical, into the mechanical performance of a puppet theatre there enters one human, spontaneous factor, the emotions of the puppet-director who pulls the strings. On a spontaneity scale, the puppet theatre would come a few points away from the mechanic principle typified by the film; in the puppet theatre there is a spontaneity quotient involved — however minimal. This spontaneity quotient looms larger in other forms of the theatre, in the legitimate drama, for instance. However, mechanical careful rehearsal may tend to make the play, the amount of spontaneity which trickles through is nevertheless greater than in a puppet theatre. The extra spontaneity factors are here projected from a group of actors and not—as in the puppet theatre—from one person only: the puppet director.

The production of a motion-picture consists of two stages: the presentation of the film before the public — and it is with the film at the moment of presentation that we are dealing here — and the actual creation of the film at some previous time and place. This, the actual creation of the film, corresponds to the production and preparation of a drama. The presentational phase of the film — what we used to consider as the essence of the theatre — is eliminated. The living actors, themselves, are obliterated from the experience of the spectator. What has remained is a canvas filled with moving, up-to-date hieroglyphs. Like the book, when it is in its merchandise situation — which is to say, being read by someone — makes the presence of the living personality of the author unnecessary, the film, too, suppresses the actual process which brought about its existence. For the film — just as the book — the moment has no meaning; it has been robbed of its primary creative function. Both can be repeated indefinitely, just like a gramophone record. They follow the principle which is characteristic for all cultural conserves, the suppression of a living, creative process. This is true whether we consider a musical composition, a dramatic production portrayed by a group of actors, or the production of a symphony of words — a novel or a scientific dissertation. Each is replaced by machinery of conservation.

I have already discussed the changes in the spontaneity quotient of a production at the moment of performance as one moves from the hundred-percent-serve end of the scale towards the hundred-percent-spontaneity end of it, of which portion the spontaneity theatre is an illustration. The two opposite ends of the scale can be classified as the rigid principle and the fluid principle. Close to the film on the scale are forms like the puppet theatre. Both have in common the elimination of surprise to the performer during the performance. A form which can be said to tend towards the spontaneous end of

the scale is the *Commedia dell'Arte*. The *Commedia dell'Arte* cannot be considered a true spontaneity theatre in our modern sense, although in its beginnings it had a more spontaneous character. If we analyzed it backward, it appears like a naive form of the legitimate drama. Rigid, ever-recurring types like "Columbine," "Harlequin," and "Pantaloone," together with pre-arranged situations in an inflexible sequence were of the essence in *Commedia dell'Arte*. The lines themselves were unwritten and it is in this feature that the improvisatory character of the form came to expression, but because the same situations and plots, and the same types of roles were repeated again and again, the improvisatory character of the dialogue which prevailed when a cast was new disappeared little by little, the more often they repeated a given plot. They became slaves of their own recollection of the way they created each role, with the result that, after a given period of time (which, in the laboratory, can be predicted with accuracy) hardly a sentence or joke in the dialogue was any longer spontaneous. It was a victory of partly conscious, partly unconscious mnemotechnics over spontaneity. The actors began to play from faulty memory and hence they produced bad drama as well as bad spontaneity. They worked without a concept of the moment, or of the cultural conserve, and without a knowledge of the pathological implications of spontaneity. They might, by these means, have checked their own processes of production and saved them from degenerating into the opposite of what they set out to accomplish. The modern theory of spontaneity, with its techniques based on experimental research, has made it possible for spontaneity work to start from a solid base and grow gradually into a tangible and feasible approach to the drama.

We have learned that the cultural conserve is not an inescapable trap. Its stultifying effect can be corrected. Instead of making the machine an agent of the cultural conserve — which would be the course of least resistance and one of fatal regression into a general enslavement of man to a degree beyond that of his most primitive prototype — it is possible to make the machine an agent and a supporter of spontaneity. The radio and spontaneous performance can be combined, and also the film and spontaneity. Indeed, every type of machine can become a stimulus to spontaneity instead of a substitute for it.

B. THE SCIENCE OF INTER-PERSONAL RELATIONS

SINGLE PLAYER TECHNIQUES

The single player must be productive in every moment. Therefore the task of the technique is the mastery of the moment and rapid elimination of all inner resistances. This accomplishment which enables images to rise freely, the

mastery of the inner resistances and the starting of productivity which is difficult to teach — that is, by intellectual means — can be acquired. The first question: how is spontaneity production possible, can be answered "by spontaneity training." The second question is: how is coordinated action of several players possible?

Here are some technical suggestions. The director should always demand from the subject the sharp focussing upon spontaneity states and not upon words as purely intellectual processes divorced from spontaneity states. There is a tendency of brain-playing: "Just speaking," simulating a spontaneity state without experiencing it. It is advisable not to "throw out" words before the spontaneity state warms up to focus. But one has to be careful not to "over heat" the state, "becoming smoky." Once a state is reached, the subject has to learn not to lose hold of it. In the course of dialogue the subject must avoid being self-centered, he ought not to dribble like some football players, but share, act and let act. Another rule is to develop a conflict gradually and to intensify it and not to give a premature and sketchy expression of it.

The tendency in the production of a mimic portion of a spontaneous act is centrifugal. The state has to be developed from within-without. The tendency of the language portion however, is centrifugal with a centripetal inversion. The medial tendency is interrupted by an anti-medial one — the medial tendency makes possible communication between persons via unconscious signals. The player warms up from within-without to the spontaneity state but in the moment in which he produces words a reversive — anti-medial — movement takes place. The poetic production directs the attention of the player towards the center of the self and he becomes absent-minded. It releases in him a deviation of his attention from the actual situation around him, which is responsible for a cramped style of acting.


TECHNIQUE OF INTER-PERSONAL ACTION




The external resistance begins to operate when a number of players interact in a situation. The resistance pressure coming from without and caused by several individuals is often more difficult to overcome than the resistance coming from within. In addition, these individuals usually also suffer from resistance resulting from within their own selves. The creativity of each co-player is bound to challenge the absent, anti-medial and dissociated condition of every other player in the moment of productivity. The aim of inter-personal creativity is a double one, to be productive and socially present, receptive to the productivity of the others and to his own productivity at the same time. The corres-

pondence and communication between a number of spontaneous actors needs therefore, elaborate support. The best method to accomplish this aim is cooperative training. Another method is a system of notations which is suggested in this book as one of the many possible versions. The principle of inventing interpersonal notations is more important than the particular form suggested. The reasons which have pressed me to such invention will continue to exist and will force every thinking director of spontaneity work to the construction of similar means of communication. These notations for spontaneity states and inter-personal action can well be called an "algebra of the theatre." They are similar to notations for music. It is useful to differentiate between notations for the self and notations for inter-personal action. Every spontaneity player engaged in production receives, just like a musician engaged in a symphony orchestra, his partiture and sketch of the total picture of the creative work in progress.



NOTATIONS FOR SPONTANEITY STATES, AN "ACTION-MATRIX"

A. *Notations for the Self*

The condition of the player before the beginning of action, the consciousness on zero state, is best expressed by the sign zero (0). The identification of consciousness with the zero state has a practical justification. The player, before he throws himself into a spontaneous creative act is just conscious of himself and the life situation which contains however none of the creative-situational complex which he will be asked to produce any moment. It is a zero state from the point of view of the prospective creativity state. If the player has — upon instruction of the director — presented anxiety and if he is given the task to pass from it into anger, he has really two tasks: one to produce a new state — anger — and another, to break away from the previous one — anxiety. The transition from anxiety into anger can take place directly by a jump, or indirectly over a zero level, by returning to it. Jumping from one state to another may cause impurities; a hangover from one state may influence and distort the next. As a sign for a spontaneity state I suggest a vertically drawn pointed angle: . The upward line of the angle portrays the warming up from a zero level to the spontaneity state, the top part of the angle portrays its achievement, the downward line of the angle represents the loss of the stage, its cooling off and return to the zero level. Once this basic sign is accepted all other signs of the spontaneity alphabet develop logically. If one and the same state is repeated immediately after the sign for it is a

double angle with broken inner lines: . If the repetition is continuous, for instance five times, the sign accordingly is: . In actuality the player does not return to the zero level, but remains midway, making short pauses. He may be given the task to produce a state of anger for a number of situations in a stretch. He would not produce it as a continuity, but in rhythmic time units. The separation of one unit from another may be hardly noticeable from without, but they are occurring just the same. If a state is not repeated but passes into a new one immediately followed by a jump without a pause, then the sign for it would be the inner lines of the vertically drawn pointed angle, connected by a horizontal line, before they return to a new plane: .

However, if the player is to return from the state to zero and to climb from there anew, then the sign of the self is simply two connected vertical angles:

 For two types of opening states, the opening and the ending tempus at the beginning or at the end of a situation, the sign is an angle reduced in size:  , starting and ending tempus amount together to the full duration of the state ($\frac{1}{2}t$ plus $\frac{1}{2}t$ equals t).

The experiments have shown that in the majority of cases a certain task to produce a state should not be limited to form and content, but needs a definite time in order to be adequately effective.

It is assumed that every state, situation or role, has within a given culture, however large the number of variants may be, adequate or inadequate ways of being expressed and because of the time factor involved in situations, an ideal duration. If it would last too long it would fall outside of the moment and lose its spontaneity function; if it would last too short it would be equally unfulfilling. Therefore productions which last below or beyond the point of satisfaction are usually failures. It has been possible to study methodically the ideal duration of spontaneity states and to study all possible variations from the norm and to determine both extremes of the scale, whether beyond or under the time norm. The player should be trained to develop a sense for the ideal duration of a spontaneous state. It is obvious that in the legitimate drama this problem does not exist, at least not in this sense; all timing is fixed in advance and carefully rehearsed. The adequacy of a situation is taken care of by playwright and director in the rehearsing period.

The spontaneous state has a subjective and an objective portion. The subjective portion is derived from the inner conditions of the player — fatigue, mood — this can be called the *form* of the player, and too, from the attention of the audience towards him. They are the main reasons — so difficult to regu-

late or anticipate — why the same state is played one time so much longer, the other time so much shorter, to produce the greatest effect. The objective part however, comes from the fact that every conflict must last a definite time in order to be properly developed, that is, neither over nor under-developed. It is useful to call an adequately expressed elementary spontaneous unit a spontaneous tempus, (t). By means of our small number of notations for the self it becomes possible to sketch the diagram of a simple task. The basis of the player is no longer the role which is broken up into a sum of words or the instructions which go with the regular script, but the sum of spontaneous states (and roles) expressed in the diagrams. The idea of the player can be expressed through an algebraic equation. A certain number (n) of tempi (t) result in the duration of the play (s), therefore nt equals s . If the same state is repeated many times, t_1, t_2, t_3, t_4, t_n , then the equation is modified to nt_n equals s . The creative power of a player is expressed in his ability to produce spontaneous states and the more he is able to produce the greater is his productive capacity. The unity of a player (E) in a spontaneous situation is not only the identity between motion and state, but the identity between motion (b), state (1) and time (t). E equals b plus 1 plus t: the golden theatrical rule.

B. *Inter-Individual Notations*

Whereas the self-notations are means of controlling the inner resistance (wi) within a player, the interpersonal link in notations are meant to take care of the external resistance (we). This external resistance comes from other players and from the total situation in which the player finds himself (wi and we equals w). The anti-medial stage of the player — anti-medial means withdrawn from the external moment because of his preoccupation with productivity, the inner warming up process before it reaches the climax which connects him with his partner — increases the external barrier which consists of two parts: the external resistance (e) produced by the distance in space, the varying intelligence and memory ranges, the varying language and breathing techniques and the other, the more dangerous inner barrier (i) which develops through the effort of production itself, that is, because of its difference from one player to another, (we equals a plus i). According to this analysis the curves of production of two players, like two sectors of a circle, may either cut one another, or may only touch one another on the periphery, or they may pass one another without contact. Therefore, a play may be full of harmony in the monade — a player working alone without a partner — but can become extremely unsatis-

factory if several incompatible players have to cooperate. The ensemble of players, if an adequate contact is not established, can look like a room in which the various pieces of furniture do not harmonize, so that each of them is a piece of great value and fulfills a definite function, but they lack a common tie and rule. Principally the external resistance which is the result of conditions of conflicting productivity can be gradually overcome by interpersonal and creativity training, occasionally by intelligent use of the interpersonal signals and notations. The resistance which is produced through mechanical differences disappears in time through exercise. The first premise — in order to reduce the differences which are in the way of cooperative playing — is that for all players within a different phase of a play, however varying their movement and states may be, the speed of action must be the same. A play may consist of several phases or scenes (n) of which each new phase may have a different tempus but within one phase or scene as indicated above, the tempus must be of equal duration for all players, (p equals nt). Therefore, if one says that a spontaneous drama consists of n phases, that means also n tempi. In this way, however extensive a spontaneous drama may be, it can always be divided into a certain number of tempi. As the tempi must be of equal length only in this phase, the total drama can be expressed as the sum of varying groups of tempi (p plus p_1 plus p_2 plus p_3 , etc., equals nt plus nt_1 plus nt_2 plus nt_3 , etc.).

The inter-personal notations have the task to orient the players as to the tempus and emotion in which each of them finds himself operating at the moment, similar to the musical notations which orient the players as to the key in which the various participants operate. Therefore it is necessary that the inner warming up from zero to a state, the transition from one state to another, or the jump from one state into zero is not done by any player within the same swing or tempus, but that a break takes place after such a swing has come to an end. The swing time has to be respected by all players in order to give some unity of procedure, some common denominator in the course of spontaneous production. Imagine for instance, that one player would finish his part in a scene after five seconds, although he is still needed as a correspondent in a scene to his partners, another player would go on for five minutes although left behind by one of the correspondents, and a third player would go on for a total of fifteen minutes left alone by the two partners whom he needs in the scene in order to produce a *meaningful* act. It is obvious therefore that some understanding has to exist between them as to the continued presence on the stage as long as the scene lasts in which they collaborate, and that one has to adjust himself to the other

regardless of his subjective desires. In the diagram of notations of spontaneity states and roles — self notations and inter-personal notations — the notations of one player which correspond to the notations of another player are indicated by signs of coordination. Therefore, every time when a swing comes to an end every player knows which states, scenes or roles the other players are going to develop (points of coordination). As long as a player swings in the state of anxiety for instance, his co-player swings into his own state or role equally long, but would not start a new one. But if both, or in the case of many players, all, are at the end of their swing, everyone can begin to produce a new state or role. Furthermore, one may have the task to repeat one and the same state or role in one or several tempi several times. Then he must have a breathing spell between one swing and another. The diagram would therefore have to show when using the sign for every breathing spell, that each breathing spell of one player corresponds to those of all the others. The signs for a breathing spell are the same as in music (-), the spontaneous tempi are prefixed. Just as in a musical composition where the first part is played in one key, for instance in g major (#), the second in another key, f minor (b), so it is also in a spontaneous drama. One phase is played in one impromptu key, t1 (one tempus), the other in another impromptu key, t2, (two tempi).

THE PRINCIPLE OF LEADERSHIP IN ROLE PLAYING

It is safe in a large number of spontaneous dramas to assign *leadership* to one player. He usually portrays the chief role, he is most deeply possessed by the idea of the play, and he usually determines the outcome of the conflict. Upon the degree of influence which he exercises upon the co-players, depend in numerous instances the cohesion and strength of the performance. Another popular form of spontaneous drama is based on a *cooperative* principle. There is a common task, no leadership assigned to a particular person, the development of the plot is entirely open, and left to the give and take of the participants. An aggressive player may assume leadership in the opening scene but lose it in the second scene to another player. The latter may lose the lead to a third player who may assert his creative power and maintain it throughout the plot.

NOTATIONS FOR SPACE AND MOVEMENTS

In addition to the notations which portray inter-personal relations, experiments with notations have been made which portray the positions and the movements in space. The same player who assumes or is assigned to leadership in a play situation or in a certain phase within it, has also the leadership and

choice in the position-taking in space. Players may wrestle for leadership, or leadership may wander from one individual to another as the plot requires it, or the production is entirely leaderless, the atmosphere of the play is the dominating principle towards which every player contributes his part. Once such a position is determined — all other players have to choose their position in reference to nearer or further away from the position of the chief character — it becomes the logical spot for him on which he appears throughout the entire play and which it is desirable for him to return, for instance, the throne of God, the seat of a judge in a court play, the comfortable arm chair for the father. In standard play situations such special fixations provide the play with a simple and solid structure which helps the players to have the necessary spontaneity for the performance ready with greater facility. In changing his logical place on the stage, the actor would also seem to abandon the idea which he is supposed to portray, as the spontaneous state is his inner axis, his locus in space becomes his external axis. The balance of the players choose their places (*locii*) in harmonious relationship to the position of the leader. In this way the equilibrium in the temporal sequence of states and scenes is complemented by the spacial equilibrium of position relationships. The inner spontaneity state has an equivalent here in externalized spacial state which results in harmonious spontaneous action. From these ideal points in space all movements radiate and return to them. Quantitatively harmonious relationships of the space design can be easily calculated. Whichever movement curve one player travels, every player strives at the end of the play to return to the original spot. This attempt to establish for the relationship of the players algebraic notations, and for their spacial positions and movements geometric relations, should be *flexible* and based on the continuously changing system of operations. The system of notations can be further extended so that it can provide the leader with an adequate picture of dynamic inter-action. Their value is twofold: a guide for actors and an "action or role matrix" for the investigator. However spontaneity should never be sacrificed to harmony; rules for position and movement should be means to one end only — to enlarge the spontaneity range of the ensemble of players.

TECHNIQUE OF A TOTALLY SPONTANEOUS DRAMATIC PERFORMANCE

The scenes of a drama are separated from one another by some external sign as lighting effects, time signals or curtains. These rhythmic intervals are

indicated in the diagram by the notation of a lengthy pause — three vertical signs. From the system of coordinated notations every player can read in which scenes his partners are present and in which they are absent. He can also read from the diagram in which tempus key a scene has to be played. As the approximate duration of a tempus is known, the duration of every scene can be estimated, the sum of all scene durations is then the total duration of the play. But there is nothing dogmatic and rigid about the determination of play-duration. A conventional fixation of the length of the play can be most harmful as one and the same scene must be of changing duration in order that it may attain its deepest expression and its greater effect. But without some measure and discipline the inter-play of even the most creative players may fail. Spontaneity work is so challenging to man's mental organization that it is wise not to invite failure to start with by methods of *laissez faire*. *It is as if reason, before the jump into the spontaneous drama takes place, goes cautiously ahead of it with its lamp of intuitive anticipation, draws a sketch of the possible terrain to be encountered with its barriers and traps, so that it can indicate the direction which the jump should take.*

SPONTANEITY TIME

The need for an instrument able to measure the duration of spontaneity states became imminent — for exploratory as well as for practical aims — a spontaneity clock. As a spontaneity clock we used a chronometer; other instruments measuring duration as metronomes may be equally useful. It indicates play speed and is able to measure spontaneous time, each scene or fraction of scenes, each pause or fractions of pauses, each warming up process during an act, and fractions of them. Similar to the notation diagram it became an important means of communication between the director and the actor. The need for slowing down or accelerating the tempo of playing can be indicated to him by the chronometer or by prompters. The prompting can be done by an individual, by a musical signal from a metronome, and so forth. In dangerous situations, if the players get into a hitch, they receive a danger signal or a final signal indicating that the closing of the play is urgent. At times the director himself can enter the scene to save it by a coup.

SYSTEMS OF COMMUNICATION

It was the logical outcome of experiments in spontaneity that systems of communication were constructed which would help the players to co-relate their action on the spur of the moment by some rational system. Such systems

of communication seemed to us the more necessary the longer the play was, the more involved the problems to be enacted and the larger the number of players. One of the systems which we had constructed but which was never dogmatically used is presented herewith. It seemed to us that five principle points could be aided by a system of communication:

A) The first problem of a spontaneous drama was to the director as well as to players: What shall we play? What is the plot? Answer: We have to have an understanding of this before we begin to play. We agree on the common subject, we divide the problem in so and so many leading motives, every leading motive is expressed in a scene, every scene may be divided into a number of situations. We lay out in a diagram the general outlines of the probable spontaneous process by means of notations.

B) How long will the play last, each scene, the whole play? This is a problem of measurement which can be somewhat calculated if a director knows his players, the type of plot, and the audience to which it is presented. Such guesses of anticipated duration can be compared with the actual results. However, it is clear that in spontaneity work the process of inter-action is the determining factor of how long the play endures. Advance calculations are purely exploratory. The director may figure out the possible duration of the whole play, of every scene, and try to arrive at certain averages from day to day, so that he may be able to predict the form of players and the duration of plays, like the weather.

C) Another problem arose in the case of several players sharing in a situation: *when* should one player begin to speak his part, to move, to take the role, how long should he continue with it, and when should he stop; and, in turn, the corresponding responses of the other players. It is obvious that this kind of reasoning is largely theoretical. In the practice of spontaneity the beginning of action of one or another player is determined by a certain presence of mind*—this is more than what is usually called intuition. But in a theory of the spontaneous drama these problems are urgent and their discussion turned out to have great practical value for the players, as it helped them to understand more deeply the work they were doing. The beginning and the end of a speech and counterspeech in a dialogue in a legitimate drama are, as far as their duration is concerned, sharply fixed, clocked and in addition to this, the timing is supervised by prompters. In this fashion the danger of a mix-up, of mutual hindrance

* We call it the *s* factor today.

in the shaping of a thought or of an abreaction, is automatically avoided. In a spontaneous drama however, this simple matter can become a great obstacle. A sort of "spontaneous unselfishness" of every player is required, to let the other speak to an end or play to an end, not to interrupt him until he has warmed up to his own climax. And to come to his rescue only when he has come to a natural end or when he is unable to stop or otherwise in difficulties, for instance, if he suddenly realizes that he does not play the role he was supposed to, but that he plays his private self. A possible solution to conscious spontaneity players has been the following scheme. Every speech in a role process begins and end *naturally* with some gestures or action which accompanies the word. Such pairs of gestures (beginning and end gestures) are limited in number. A man, when he takes his part, may begin by *getting up* from his chair and may close his part by *sitting down*, or he may enter the scene by *taking hold of the hand* of his partner and end his part by *letting the hand go*. He may begin to speak by *looking into the partner's eyes*, he may end his speech as *he looks away*, and so forth. It should be clear that we are laying down such pairs of movements which happen "spontaneously" to players on the stage anyway, and we assume that by collecting all the possible pairs of gestures which are produced naturally by them in the course of playing, we will gradually provide the players with the knowledge which would facilitate their inter-action on the stage. Furthermore, we have observed that certain spontaneous states have a spontaneous trend towards the precipitation of certain corresponding movements, and vice versa; certain corresponding movements have a tendency toward the precipitation of new spontaneous states. These pair systems have been carefully recorded in the course of hundreds of spontaneous plays and they have been used consciously in our spontaneous rehearsals, aiming towards the raising of the level of communication between players. Experiments have been made in which the players conferred in advance which pair of gestures appeared to them to correspond to their subjective tendencies. When for instance a player began his entering speech with a certain gesture which we had found to be quite natural with him, for instance, taking the partner's hand, then his partner knew in advance that the corresponding end gesture would be letting go of his hand. We found in our experiments that the creative activity of a player should concentrate his attention exclusively on production and be concerned only with the end gestures. The gestures in between must not con-

cern him at all. The assumption is that the productivity of a player would be enhanced by such devices.

D) Which movements should accompany speech? The system of training characteristic for the legitimate theatre is a certain phrasing in the dialogue rehearsed in conjunction with a certain gesture so that they should be associated with one another for the moment of presentation — in accord with the prescriptions of the role. These bonds of association remain more or less fixed in the memory of the player, some aid from the prompter may be necessary. In spontaneous drama a different type of technique has to be used. Every causal nexus between word and gesture must be avoided, the one which already exists must be resolved. The system of spontaneity training has an aim which differs from legitimate, dramatic rehearsing. The memory of the player should be so trained that he has a reservoir of "freedom," as large a number of variable motions as possible ready, so that he has many alternative responses at his disposal, enabling him to choose among them the most fitting response to the situation facing him. A difficulty for the spontaneous player consists in the possibility that an idea may emerge in him earlier than the corresponding motion, or that the motion may come earlier than the corresponding idea. The parts which compose the act and which belong together do not emerge simultaneously and so the play appears distorted. The actor must therefore learn to unchain himself from old clichés. By means of exercises in spontaneity he must learn how to make himself free gradually from habit formations. He must store in his body as large a number of motions possible to be called forth easily by means of an emerging idea. Such freely rising bodily movements will then spontaneously associate themselves to freely rising perception. This postulate becomes particularly clear in moments in which a player, immediately after his partner had ended his part, must himself enter the scene with a response to it or a new motive. Not only that he does not know the gestures and ideas with which his partner may respond to his, he is unable to anticipate specifically the ideas in his own response. He is therefore compelled to be extremely vigilant and by means of all the presence of his mind, to catch all the stimuli which come from his partner, so that he is able to react to them sensibly. In such moments certain senses are tensed to the extreme. The attention of the player, as he is waiting for his turn, is largely concentrated upon listening, watching the partner's actions and thinking fast about the possible alternatives of his response.

The comparative inactivity of his body during these pauses imposed upon him by the situation, often produce in him an appearance of uneasiness and lack of freedom. In such moments action may easily become disconnected. He may utter a response before the partner has finished and before his own body has warmed up to the gesture required by his partner's remarks. In the course of a dialogue itself the danger of such incongruities and distortions are less marked than when a dialogue first begins. As soon as the dialogue flows and the co-players have established a relationship to each other, knowing the actual direction which their playing is taking, the physical senses which were so highly preoccupied in the pause before action, can be relaxed and most of the attention can be given to the production proper. Immediately before the beginning of an act or of a speech attention is divided into two portions, one upon the outside, centering upon the external stimuli coming from the play partners, the other to the preparatory initiation within himself, his own productivity. A certain *presence of the body* must be trained to an extent unknown in learning processes associated with the *unpresence* of the mind. What used to be the exception in the learning of how to act must become a steady and ready resourcefulness.

E) Which positions should the players have on the stage? A study has been made of the positions which players in the spontaneous drama choose themselves, to begin with and throughout the play. From these observations certain deductions have been made which positions are most natural and helpful to spontaneous players. Positions which seemed advisable to players are indicated in the diagram, but they are not compulsory.

F) Should all parts of the play be spontaneous, every situation, regardless of its structure? Or is it desirable that some situations should be planned and prepared? The spontaneous experiments of ancient Hindus were made so that a rigid dramatic poem was the basis of the spontaneous drama around which improvised scenes were built. But the idea of composing a drama of memorized and spontaneous portions produces a serious cleavage in the players, burdening them with two warming up processes which are diametrically opposed. The result is that the drama does not flow easily and without distortions. A stranger coming into a theatre for spontaneity for the first time should not be able to say whether a drama which is presented is the result of careful rehearsing or whether it is

spontaneous. This actually happens to many habitués of the legitimate theatre who come to us to see a spontaneous drama, they are often stunned by the smoothness of the dialogue, the originality of the plot, and think it is all a trick played upon their gullibility.

There are occasions in a theatre for spontaneity in which "planned" parts are commendable; marching of soldiers, the official sessions in a court of justice, congress, or a church, situations which have developed in our culture the expectancy of certain stereotyped forms of action in the audience. They are characterized by certain *ceremonial acts*, they are a sort of permanent institutional form of presentation, a sort of "dogmatic theatre in life itself." Such standardized ceremonial actions can be projected into a spontaneous drama as they are in life, if they are required by the production. The danger of a caricature may disturb the attention of the spectator from the balance of the drama. Such ritualized acts can, of course, also be left out entirely, or reduced to a verbal account of what is taking place without any actual dramatization of the scene.

"MEDIAL" UNDERSTANDING*

On the legitimate stage our five senses seem to suffice, in spontaneous interplay a sixth sense is developed more and more for the partner's feelings.

Gradually a trained ensemble can refrain from using all the techniques of communication which I have described and rely on the medial factor which guides his mind to anticipate his partner's ideas and actions. There are players who are connected with one another by an invisible correspondence of feelings, who have a sort of heightened sensitivity for their mutual inner processes. One gesture is sufficient and often they do not have to look at one another, they are telepathic for one another. They communicate through a new sense, as if by a "medial" understanding. The more this sense is developed the greater is the talent for spontaneity, all other conditions being equal.

C. THE SCIENCE OF PRESENTATION

Backdrops

The backdrops of the legitimate theatre were, whatever the difference, in one respect always identical in form and composition, and in their rigid form from performance to performance permanently determined for the total dur-

* In recent psychodramatic literature this phenomenon has become known as "tele," the factor which operates and determines inter-personal action. A "tele-psychology" comprises near and distance, sensory and extrasensory tele.

ation of a drama. In the theatre for spontaneity, because of a lack of standardized and rehearsed plays repeated in the same fashion every night, a new postulate automatically resulted: to invent *a form of backdrop or background which could be adjusted to the dramatic scenes as they changed from day to day, indeed, as it changed within one performance a hundredfold, and which creates a correspondingly flowing, adaptable and momentary background.* The idea was simple. It consisted in impromptu settings, a number of wooden pieces in various sizes, colors and forms. We used also impromptu drawings. The impromptu painter steps upon the stage and illustrates before the audience the coming scene and continues as the scene develops. It is the return to the clapboard, refashioned to the requirements of the stage. Lasting and solid materials, as leather, glass, wood and cardboard, are covered with white lacquer upon which drawings with carbon can be made. At the end of the scene the drawing is washed off.

Masks

The actors were dressed and made up in accordance with the role; the masks were cut and painted in front of the public. An impromptu tailor was used who improvised costumes out of simple materials for the scenes to come.

The Preparation

Similar to certain motion pictures in which the chief characters of the plot are shown on the screen before the play begins, a spontaneous drama too, has a phase of preparation. Thus the presentation is divided into several stages. First stage: The director appears on the stage with the producer (ensceneur), and transfers to him the idea of the scene to be produced. All arrangements are made before the eyes of the audience. He appears always in the course of action and makes changes as unexpected developments of the scene require this.

Second stage: The chosen actors step upon the stage, the director gives the plot and assigns the roles. He discusses with them the leitmotif of the plot and the sequence of the scenes.

Third stage: The actors are warming up to their roles. The change from their private personalities to their role characters takes place before the public by means of mask, costume and physical make-up as well as by behavior and gestures. These stages are separated from one another by a short pause or blackout.

Fourth stage: The spontaneity drama.

DIRECTION OF PREPARATION

The play of preparation in three stages is the first part of the drama itself. The preparation of the scene should not attempt an imitation of the actual physical practice of the legitimate theatre but it must invent a symbolic expression of the theme which corresponds to its inner situation. The spontaneous development of the idea and of the plot, the spontaneous development of the milieu in which it takes place, and the spontaneous form of player (masks), require a special art of presentation which brings forth the hidden dimensions of dramatic living. It is the miracle of conception and of birth on the level of spontaneous creativity. It is the art of preparation.

The drama begins with a total blackout on the stage. First one hears the voice of the director, slowly a weak light spreads over the scene. The light grows in intensity and reaches at the end of the preparatory play its full power.

The preparatory steps are stimulated by a spontaneous group orchestra.

The duration of the preparatory part is tested by many experiments until the director can anticipate the timing of a spontaneous drama itself.

DIRECTION OF PRODUCTION

Totally spontaneous drama is a paradoxical enterprise. The more spontaneous the players are, the more perfect their transformation into a desired role, the more an agent is necessary for connecting one with another into a functional, social unit. It is the spontaneity director who regulates their inter-action.

Here are some important rules of spontaneous dramatic production. A) Whereas the director of the legitimate theatre has his main job in the rehearsal period up to the final rehearsal of a given play, the spontaneity director must execute his main job during the performance itself. B) He is the prompter of ideas, he assigns the role-tasks, the plot and the duration of the plot. C) He prepares the partiture of a spontaneous drama so that the actors can visualize for themselves the leitmotif, the roles and the plot which they have to embody.

The diagram of spontaneity notations indicates to the player the position which he and his co-players have in the system of coordinated actions. This knowledge provides the players with an important support. The sequence of situations and states from beginning to the end of the drama, and some of the possible versions are rapidly passing through his mind, as well as the number of his co-players. Every player knows who his partners will be in any of the situations, scenes and acts. He is able to anticipate what phase of the role process he will be in when another player enters the scene, to co-act with him. The

player has full spontaneity within a phase of action. If he stretches it unduly the co-player may already have started a new phase which may distort the unity of action. One player has to play with the other, one compromising his own tempo to the tempo of the co-player whenever necessary. The ideal tempo is merely a heuristic hypothesis, a norm, but not binding in the dilemmas of actual playing. It gives direction to the player's performance if he is continuously aware of the number of phases which a problem requires in its presentation and the psychological moment for ending it. By such devices the danger of a play developing an error beyond a particular scene in which it occurs and the confusion arising from this, can be corrected at once.

The spontaneity director or one of his assistants watch the movements of the chronometer, indicating the duration of every scene and the duration of the entire play. He is therefore able, if he feels that the tempo of the play is too slow or too fast, to order its acceleration or slowing down, or to stop the play altogether. He is the mental operator behind the scene.

The director of spontaneous production must be able to act sub specie momenti. There are individuals who are more or less talented for the job of director, but there are skills of directing which can be learned. He has in the background a staff of *reserve players* whom he sends out to the stage with a "saving idea" in dangerous situations. When the director gives a rescue signal the rescue players as well as the players on the stage know that a crisis is imminent. Whatever new ideas the director may throw into the play and whoever the new leader in the forthcoming scene might be, all players subordinate themselves to him. The rescue player remains upon the stage and takes part in the play until the critical phase has come to an end. Beginning with the next phase leadership may return to the protagonist who was in charge before. But the disturbance in a scene may be so great that the director is forced to bring the play to a rapid ending — and still make the play into an esthetic unity. Then he sends out a special type of rescue player, the "end player." Reserve players must be highly resourceful actors. In some instances the director of production himself appears on the stage and brings the presentation to an end. Many a time rescue players are sent by the director into a dramatic development without that the public becomes aware of it. The players have then to accept any factor which enters into the scene, new players, new ideas, new conflicts and a total revolution of the original plot.

It is the director himself or a special type of actor who establishes the contact of the stage with the audience. Often he appears at the proscenium

when a drama has reached a climax or crucial point, and confers with them about the possible alternatives of solution which the conflict might have, asking them which of the alternatives they themselves would like to see portrayed. At times he may ask them whether they prefer a happy to a tragic solution, or whether they would prefer the play to end with the conflict, without any solution. The director of spontaneous production, like the players, must make his decisions from moment to moment, he must always be vigilant, always ready to step in, introducing new ideas into the play and smoothing over inconsistencies and flaws.

APPLICATIONS

SPONTANEOUS STATE AND SPONTANEOUS TALENT

That which, for the legitimate actor, is the point of departure — the spoken word — is for the spontaneity player the end stage. The spontaneity player begins with the *spontaneity state*; he cannot proceed without it. He must have a running start, so to speak, in order to reach it, just as in the high jump. Once he has caught it, the state carries him along. The spontaneity state develops and "warms up" until it articulates at the level of speech. The original spontaneity state is complemented by the appropriate speech; the behavior of the body is complemented by an appropriate mental condition. The mind and the dramatic conceptions of an art are synthesized.

A spontaneity state is not rigidly given, already existing. If this were so, no spontaneity would be necessary to bring it forth. Also, it does not emerge as the result of a compulsion — except, of course, in the pathological forms of spontaneity states. It is, in general, produced as an act of the will; it is voluntary, on the subject's part — however much involuntary material might be carried along with the spontaneity state into the projected act. A spontaneity state has the inherent tendency to be experienced by the subject as his own act, autonomous and free — free, that is from any external influence and free from any internal influence which he cannot control. This experience may be delusionary, but that is how he feels and thinks when he throws himself into a spontaneity state. It has, for the subject at least, all the characteristics of a freely produced action. Designations like "feeling" or "condition" for a spontaneity state are inadequate because it is not only the process within a person but also a flow of feeling in the direction of the spontaneity state of *another person*. From the contact between *two* spontaneity states centering, naturally, in two different persons, there results an inter-personal situation.* It may express either harmony or friction.

* The German text mentions "Beziehung der Lage einer Person zu der Lage einer anderen Person." The author used for this the term "Begegnungslage." The closest rendering of this untranslatable German phrase is "inter-personal situation."

The spontaneity state is a key-concept in all psycho-spontaneity. It is the starting-point. In spontaneity work it compares in importance with the lines which the playwright provides for the actor in the conventional theatre. By necessity, therefore, the study and rehearsal of parts are replaced by training in spontaneity states.

The chief sign of *s* (talent for spontaneity) is the ability of rapid emergence of an idea and the rapid transposition of an idea into action. The rapidity of this transposition because of its crucial importance in life situations gives the spontaneity factor its decisive importance, even if all other qualities are present in a personality, mimic, poetic, and inter-personal talent.

Observation teaches us that spontaneity players and (legitimate) role players gravitate in most cases to an opposite type of performer. They can be brought under two categories, the psychogram of the centripetal and the psychogram of the centrifugal.

An old role player of the legitimate stage can simulate spontaneity in improvisations; but analysis would show that he plays from the residues of a repertory of rehearsed roles, that the creative surplus which he derives from clichés is exhausted after a short period and his inability to produce and compose independently and immediately, is exposed. The memory of a legitimate role player and the memory of a spontaneous role player have a different character as they draw the materials from different processes of warming up. The legitimate role player before he became an addict of rehearsing by memory may have had a considerable amount of natural and spontaneous resources, but rehearsing by memory has in many cases overlaid the natural sources of spontaneity by clichés and these blockings tend to become a permanent condition for him. The legitimate role player has to be untrained and deconserved before he can become a spontaneity player. Here we have another reason why so many "non"-actors pass the test for spontaneity work successfully. Their fountain-head is life itself and not the written plays of the conventional theatre.

ANALYSIS OF SPONTANEOUS PRODUCTION

An illustration follows here how in the preparation of a spontaneous drama or a living newspaper a performance is prepared in advance from stage to stage. The preparations are, however, made in such a fashion that the spontaneity of the actors is as little influenced as possible. The preparations are a directorial job exclusively, the players do not take any part in them.

The editor of the living newspaper had to read every printed newspaper daily in order to determine what is fit for dramatization. In one of the daily papers there was the following news item under the headline "Murder Out of Anxiety": A policeman searched for a missing young woman in a house located in a working class section. By mistake he entered an apartment which was one flight lower than the one which he wanted to locate. On the floor he saw the corpse of a woman and a crying baby. Near them was her husband. The policeman arrested him. In the police station he confessed that he had committed the murder. In his excitement he informed the police that several years ago he had stolen a wintercoat. Since then he had lived in constant fear of being apprehended. The night before he thought that somebody was following him. He came home disturbed and wanted to hide. His wife tried to argue him out of hiding and then he confessed to her. His confession made him furious and drove him to the murder of his wife.

This material was used as the basis for various versions. The experiments were carried out on the stage of the spontaneity theatre with a staff of subjects who were used for purely experimental tests. The purpose was to trace the chain of motivations which led to the murder. The subjects used were neither acquainted nor identical with the real cast of spontaneous players. The final version which was accepted as the basis for a projected living newspaper plot was as follows: The husband is unemployed, the child is ailing, and in need of medical attention. Conflict between husband and wife has an economic basis — money. He steals a wallet and now he has the money for medical care. But instead he goes into a bar, drinks and loses the money gambling. On the way home, near the house he hears the steps of a man. He believes he is being followed because of his theft. He runs into the house looking for a hiding place. The wife, ignorant of the circumstances tries to stop him. In a fit of anxiety he knocks her down. She dies instantly. Just at this moment the policeman enters and asks: "Does a certain M. M. live here?" "No," he answers, "Mr. M. lives one flight up." This illustrates how much the original material given to the subjects is changed by their improvisations. Among the many versions which had been acted out before the director, this one was chosen because it appeared to motivate a murder out of anxiety more convincingly than the newspaper report itself, and other versions constructed by the subjects.

The next step in preparation is the breaking up of the plot into scenes. First scene: the first question is the choice of locality. The most adequate projection was the one before the gates of the factory where the man worked.

The workers are on strike and leave the shops one by one. Another problem was the number of players who were to portray the strike. When experiments showed that mass scenes are difficult to present in spontaneity plays, this scene was discarded as impractical. The alternative suggestion was to replace the mass scene by an encounter between the employer and the representative of the worker's union, or to place it into the man's own home. This was the scene finally chosen: Bedroom, man enters, wife puts her sick child to bed. He informs her that he is unemployed, the strike has begun. He leaves, mother and child remain alone. Second scene: the first problem was again the choice of locality. One version was a scene in a cafeteria. Experiments showed that a cafeteria was not the best choice. Most advantageous are in situations of this type, localities which have a fantastic, unspecific character, localities which can take various expressions without seeming unreal and unconvincing to the audience. Particularly in milieu drama the director should try to avoid localities which have a highly specified physiognomy. With the idea of a cafeteria the illusion of a large number of guests (and waiters) are associated. Too many persons standing around on the scene easily detract the attention from the main characters and pantomimic roles of this type are difficult to portray in spontaneous plays. They would almost impose some sort of rehearsing upon the direction. Besides, a cafeteria is almost like a public institution. As such, but merely as such, it has, like a court, a church or a parliament, a stereotype character and is in the mind of the people connected with a series of ceremonial acts. They form, as permanent institutions, a sort of legitimate theatre within society itself. In addition, the leitmotif of the first scene was an argument. It might be monotonous to fill the second scene with a similar argument. The final choice for the locality in the second scene was therefore a street or a sidewalk near a cafeteria (bar). The wife has followed and encounters him. He has gambled and lost the last money he had. She leaves him. Third scene, back in the worker's home, the man runs in, trying to hide, the wife stops him, and tells him the child has died. Then he hears steps, he pushes the wife down and kills her.

Two leitmotifs are in conflict, fear of the man and the mother's love of a woman for her child.

The next step in the preparation of this plot consists in the further differentiation of every scene presented heretofore. First scene, opening: man enters, wife expresses her worry over the child. Main interaction: the man is disturbed, no employment, no money, bad conscience. The woman, love for the child, hate

for the man who leaves her. Finale: mother remains alone with her child, in despair. Second scene, opening: noise and shouting from a bar a, man is thrown out of the door. Interaction: a man runs after him, the worker fights with him, grabs his wallet. Ending: he sees passers by, thinks they are after him and runs. Third scene, opening: the child has died. Interaction: mother in despair, man in fear. Climax, murder. Ending the policeman enters by mistake and discovers the crime.

PROGRAM OF PLAYS

The theatre for spontaneity has the task of serving the moment. It reports the daily events but not with actual earnestness of parliaments, courts and newspapers, but freed — in a "Stegreif" sense — from the machinery of personal incentives and interests. Its repertory may contain poetic productions as well as social problems. All concrete questions exciting the public at the moment, trials or debates in congress may be brought before the auditorium of the theatre for spontaneity and re-experienced. The actuality of the conflicts by which each of the spectators are also privately and subjectively affected will return to the theatre the immediacy of relationship to the audience which it has lost. The immediacy of *form* is meant here, the spontaneity of the actor versus the acting of a rehearsed piece, and the immediacy of content — a problem which is relevant to the audience and to the actors on the stage, instead of a problem which is relevant to an individual playwright, whether past or present. A playwright of a past epoch, as Shakespeare, may have produced plays which had once great stirring effect. But unless the structure of this problem has not changed since the play was written, the play has to be modified in order to meet the present situation to an extent that it loses its original form intended by the playwright. On the other hand, an individual playwright of our day may be to a great degree unaware of the problems which truly concern the people. The theatre for spontaneity, being freed from the clichés of form and content, can organize its repertory in agreement with the audience which it faces. The theatre will again be able to stir men up to heroic deeds.

THE LIVING NEWSPAPER

If great poetic power in *status nascendi* were more easily precipitated when the body is at rest, then the value of a spontaneous drama production might be considered small because the actors of a spontaneous drama are always in motion. It could be argued against the value of their production that it is a barrier to literary production if one tries to translate the words immediately into action.

The delivery of a spiritual product however, comes easier to one writing quietly at his writing desk, to the other in the form of the loud monologue — to a third producing on a stage before a public. What is decisive is only whether the spontaneous creative seeds have reached in him some degree of maturity.

The ascetic type of creator warms up to a creative act by reducing bodily activity to a minimum — as if he has inherited and not created the body. The totalistic or centrifugal type of creator whose personality is not separable from the body in the creative act, has no poem born earlier than when he speaks it. The one type of creator has never met his own self, all phenomena which are outside of his creativity, his own psyche, his own body, the rest of the world, are beyond the threshold of his existence, they represent to him the eternally unknown. To the other the self reaches into his psyche, into the body. It reaches every atom of the universe, they all become a part of him, that is why he can transform them.

He is unable to write Hamlet or Faust without that his moving, acting body becomes the anchor of the poem. The creative units which will compose the personality of the dramatic role develop and grow partaking in his body and his mind simultaneously. The hero of his imagination, Hamlet, does not grow like a ghost in his intellect and his mind only. He, the poet himself takes the part of Hamlet to some degree. The hero impresses himself simultaneously as if on both sides of a coin, two dimensions of a person develop with a physical and a mental portion. Therefore, when the stage of maturation is reached, the hero does not rise out of the tube only in his poetic form, but also in his mimic form, a person complete.

Not only the form of the drama and the theatre is revolutionized in the spontaneity theatre, but also the character that the poet bears in them. The poet plays a new role. Until now his role has been active in writing and finishing a drama, but it was passive in its performance. In the Impromptu Theatre he is the active, perhaps the most active center of the performance itself. The players, who do not know until the day of performance any of the plots in which they will appear, are submitted by the poet immediately before the performance and in front of the audience, to the process which I called the Act of Public Transference. In the poet's mind, forms, moods, visions of roles and plays are continuously in the process of becoming. They are always in various stages of development within him. The clearer they are within him, the more he burns with them, the more effective will he be in his attempt to transmit them to the players. The playwright and the director are one.

The presentation is impromptu not only in character but also in form and content. During our experimentation we sought to discover forms of dramatic art which differentiate the plays of the Impromptu Theatre from those of the reproductive stage, not only from the viewpoint of the actor, but also from the viewpoint of the onlooker. One of the forms fitting our ideal best is the presentation of daily news. Impromptu alone is by nature so rapid that it can project news on the stage. When a playwright writes a play about news, that news has already lost the thrill of immediacy and actuality. But in Impromptu both poles meet — the moment in life and the Moment within the creator.

DIFFERENCE BETWEEN IMPROVISATION AND SPONTANEOUS DRAMA

Improvisation is a method used by artists in embarrassing moments. It is an illegitimate bag of tricks in the "legitimate theatre." Ad lib can be defined as the unlicensed freedom, "laissez faire" of the legitimate actor. Ad lib additions do not disturb mediocre and poorly written plays. Their loose language content can stand every joke. Improvisations are rarely dared in valuable dramatic works because it is difficult for the actor to invent fitting ideas and phrasings on the spur of the moment, except on rare occasions when an actor is a great poet and dramatist himself and deeply akin to the role he is portraying, for instance Hamlet or King Lear. Improvisations must be made in the spirit of the dramatic work, the atmosphere of the production is established by the playwright. A variety of improvisation is often called "abreaction." Whereas improvisation has an esthetic aim and is characterized by some degree of freedom, abreaction has no conscious esthetic aim, it is unfree and compulsory. Both have a low degree of mental organization.

In the strict sense of the spontaneous drama the actors of the *Commedia dell'Arte* were improvisors and not spontaneous actors. Once an inventive mind has established the *Commedia dell'Arte* types—and once the dialogue in the given situations were produced several times—the attitude of the actors and their dialogue became more and more frozen. The actors at best varied the dialogue which they had to fit into the situations made to order and which they were not permitted to change. Improvisation in the *Commedia dell'Arte* had therefore a prescribed direction, but the spontaneous drama must be created void of the premises which have been conditional to date, the types, or roles, the inter-action, the scenes and the dialogue. The theatre for spontaneity is also exposed to the danger to which the *Commedia dell'Arte* fell victim—to freeze into a

series of plots with definite role-taking. We have noted such tendencies in popular roles, as the judge, the fool, the king, and so forth. But the true form of an art of the moment is the unrestrained spontaneous drama production. Spontaneous drama must avoid the dogmatic, rigid role-acting just as much as the dogmatic, rigid dialogue.

The presence of mind of the spontaneous player is often put to a dangerous test. In the legitimate theatre the actors are carefully prepared for humorous incidents in a play. A joke does not affect them spontaneously and directly, as private persons; they have trained themselves for reacting to this joke during rehearsals so many times that it has lost its novelty; it has become a well established "turn" in their role playing. The legitimate actor therefore, once he has started to play his role on the stage, does not face any surprises to which he is not carefully conditioned. He is therefore easily able to maintain his role successfully up to the end of the play. But a spontaneous player is in a different position. A joke which his partner suddenly invents may affect him immediately. Being a novelty, it may affect him in a way which is undesirable for the part he is playing; he may break out in uncontrolled laughter which may infect the other players. He must be ready therefore to react to surprises, to adjust them to his part without being carried away by them. He must have learned to transform himself from moment to moment, ever ready for the unexpected turns of his co-players. The poetic value of spontaneous dramatic production, the rank of a spontaneous performance, depends upon the poetic dramatic spontaneity of the actors and upon the genius of the producer to bring the players in accord like the strings of a violin. The legitimate theatre roots in the high evaluation of the transmitted word, in the superstition that it is always the greatest works which memory of men conserves — the superstition that good always survives and that evil perishes. But as a matter of fact many significant spiritual, poetic and dramatic ideas and products go astray if their originators are disinclined to produce works dedicated to cultural conservation, like books; if they have, so to speak, a preference for illegitimate children. In the place of the organizing memory of the poet enters the moment of the adventurer.

The theatre for spontaneity brings to the poet-dramatist an old-new mission, the immediate contact with the people. That which would never and nowhere have been spoken enters into community life. The new poet-dramatist is not left to his own self-isolated method of old, to choose ideas and dialogues which he alone composes, condenses and finishes, but he synthesizes his inspirations in front of the people and the desire to reach them and to be in accord

with them will push him, at least at times, to the production and presentation of ideas which he may have rejected if he would have carried on his work in the splendid isolation of his cell.

THE MAIN SUBJECTS OF SPONTANEITY EDUCATION

Playwrights are recommended not to put their drama productions on paper but to let them grow gradually out of experiments in spontaneity. The same advice is given to educators, novelists, historians, and last but not least, to the statesmen and messiahs who dream of changing the world. This purge should have a discouraging and educational effect, in the same way as our dramatic schools and our entire educational system require rejuvenation. At present the pupil is usually treated like a frog whose cerebral cortex has been removed. He is allowed to reproduce only roles which are conserved.

The reproductive process of learning must move into second place; first emphasis should be given to the productive, spontaneous-creative process of learning. The exercises and training in spontaneity is the chief subject of the school of the future.

LEGITIMATE AND ILLEGITIMATE LANGUAGE — SLANG

The affinity of slang, the illegitimate forms of language, to spontaneity is understandable. Slang is the immediate, unfinished form of language. Similarly, spontaneity work is immediate and characterized by unfinished forms of speech. Therefore one can well define the theatre for spontaneity as a slang-form of the theatre, the legitimate theatre as the book form of the theatre.

As is implied in this comparison: slang is rarely used by the legitimate theatre. Works in the official language of a culture are preferred. The reason for this is the dominance of the censored language — censored by the mores dominating a nation. This evaluation of language according to rank, a superior dominating a nation. This evaluation of language does not exist in the theatre for official language versus slang forms of language according to rank, a superior dominating a nation. This evaluation of language does not exist in the theatre for spontaneity. The book language is here just a special phase of the many forms of speech. It can be said that compared to the legitimate theatre, as the theatres of the nobility in the middle ages and the theatre of the intellectual classes in our time, the theatre for spontaneity can be considered *the theatre of the people*. The forms of language of the people which are more or less suppressed by the written language can have in the theatre for spontaneity a natural place for their expression. The actors freed from the dictatorship of the playwright and

the production machinery of the legitimate theatre will restore the classic way of language: from speech to writing, and not reversed from writing to speech.

Our experiments have shown that the production of a task in slang has less resistance to overcome than in the more highly organized official language. The easy playing in slang — which shows great effect upon the audience more often than official language, is understandable because slang is a hidden and repressed language world, full of forbidding signs and images. As a child everyone spoke it and as a child grows up he learns to censor the language of his imagination. It is a censorship of the primitive languages — slang and children's language — by the language of the ruling classes — the grown-ups.

Slang emerges like a dream unharmed by use, less disturbed by the censorship of consciousness, it flows less inhibited because the presentation of primitive thoughts, feelings and conflicts correspond in spirit. The player is permitted to neglect frills and conventional fancies in slang.

SPONTANEITY AND FLYING

In a symbolic sense spontaneity and the flight of birds are closely allied. Flying like a bird was man's dream. If not with his own wings, at least through technical wings — airplanes — or to appear like a god — if not in reality, at least in the theatre; these are perhaps the two oldest dreams of men. They may have a common origin.

It is the desire to prove by magic, science or any other method, that the striving after godlikeness is well founded. It is neither a theological nor a critical demonstration, but the esthetic demonstration of freedom.

MENTAL CATHARSIS AND CURE

Inhalation and exhalation of the lungs is the symbol of disinfection. Through inhalation of oxygen the body is kept alive but by this the formation of the deadly carbon oxide is precipitated. However, through exhalation the poison is removed from the body. One can say that through the process of living we inhale the psyche and we exhale it through the process of spontaneity. If in the process of inhaling poisons develop, stresses and conflicts, they are removed by spontaneity. Spontaneity permits the deepest level of personality to emerge freely. This free rising of the creative matrix does not take place by means of external interferences, but it is autonomous. Upon the relationship between the

process of living itself and creativity and spontaneity its significance as a remedy is based. In place of depth analysis comes depth production and action emerging from the depths; in place of the physician self help. The intension is to make the disease visible. Paradoxically speaking, the purpose of spontaneous treatment is not to get well, but to get sick. The patient drives his disease out himself. The magnification of reality into a drama makes him free from reality. It is a process of cure similar to the serum injection of smallpox, to check the full breakout of smallpox. The patient acts like a dramatist who writes Hamlet to scare the latter away from him.

Acting in roles as a means of mental therapy seems to be contradicted by the fact that the quotient of professional actors among the mentally maladjusted and actually disturbed is high as compared with the quotient of the mentally maladjusted among other occupations. If so the question could be raised: "How is it that role acting per se, carried out systematically in daily practice does not result in some role therapy for the individual sufferers?" The answer is that under the name of role acting several operations are included which conflict or are opposed to one another. They contradict often particularly the discovery which we have made that spontaneity — self spontaneity and counter spontaneity — is specifically related to the unit of psychocatharsis. The professional actor of the legitimate stage is all but spontaneous. He has to sacrifice his own self and the roles he might like to contrive, to the self and the roles which a playwright has elaborated for him and in the process of his adaptation to these roles he may well develop a form of personality disorder which can be called a "histrionic neurosis." His own spontaneity has to recede for the spontaneity of another mind.

Another query has often been raised: "If it is spontaneity which helps the actor to purge himself from his stresses and strains, how is it that the actors who are trained in some dramatic schools by improvisations don't fare better or even worse?" "Indeed," the query goes, "I have known Impromptu-trained actors who are more insecure on the stage playing Romeo or Hamlet, than others." This observation is probably correct and can be explained by the dynamics of role acting. I have often spoken of the dilemma of the "half-way creative" method. If a drama student goes through a series of spontaneous abreactions, using them as a step ladder to the rehearsing of a concrete role, as for instance Romeo or Juliet, he tries to synthesize two forms of warming up processes which contradict each other.

CRITICISM OF SPONTANEOUS DRAMA

I have often been asked "Why should we introduce the spontaneous drama?" From the point of view of the spectator it does not seem essential in what manner a production is made; whether via legitimate methods of rehearsing, etc., or via spontaneity techniques. What matters is the finished product, that is all the audience sees.

But the point of view of the player is of basic importance, even if we could dispose of the point of view of the spectator and believe that all he expects to receive is entertainment; that the end justifies the means and that process does not matter to him. This is a fallacy. From the point of view of a spontaneity theatre everyone is a player, not only the people on the stage, but also every spectator in the audience. Therefore, if spontaneity is important for the player now on the stage, it is of equal importance to every person, although now in the audience. He has become aware of the relativity of the dialogue in a written drama. The playwright is a single person, his language has individual character. The dialogue of a dramatic problem may have, at least in principle, for every individual an individual version — every individual is his own playwright.

Another serious problem has been stated by critiques of spontaneous drama performances. A player has to contribute to the invention, not only by gestures, but also by dialogue and inter-action. He is therefore threatened by two dangers, failing in the mimic or in the poetic production or failing in both. Besides, the players suffer often from periods of changing tensions — a player may be in form or out of form. There is no other form of human creation in which the turn from superior performance can be followed so rapidly by amateurish acting. Man can appear here at his best but also in all his misery, in all his inferiority.

HISTORY OF THE EXPERIMENTAL SPONTANEITY STAGE

Since 1922 there has been established in Vienna an experimental stage for spontaneous plays. The first stage for spontaneity was in the public gardens of Vienna in the midst of any group which gathered around the writer. Fairy tales were told in a spontaneous manner. The earliest spontaneous experiments began in the year 1911. It was a theatre for children. The experiments of the first year were founded on crude spontaneity of single players only. When an increasing number of failures were noticed, even in the inter-play of able

actors, we submitted the primitive form of spontaneous play to analysis. Where is the trouble seated? Why is it possible for an actor to present a theme adequately under certain conditions, whereas he fails if the number of the players is changed, the personality of the players, if the theme is changed, or the scene? We concluded that instinct and intuition is sufficient in the spontaneity production of a single person. But the inter-play is a *social* problem. Here an addition of planning intelligence is indispensable — planned spontaneity.

In our spontaneity research we began with exact description of the inner processes of every actor during their inter-action.

We continued with examining all the possible variations of one and the same theme according to the number of persons, assignment of roles, rapidity of play, leadership, type of scene and size of audience.

We went on with examining the themes and plots themselves. We tried to determine for every plot the degree of its playability — easy or difficult.

We discovered obstacles, but also ways to overcome them. We discovered the possibility of directing spontaneity procedures systematically.



Third Part

THE THERAPEUTIC THEATRE

THE PLACE

The legitimate theatre is without shame: it rises in a given place, the purpose is prearranged, it is dedicated to the resurrection of written drama, it is available to everyone without discrimination.

But the true symbol of the therapeutic theatre is the private home. Here emerges the theatre in its deepest sense, because the most treasured secrets violently resist being touched and exposed. It is the completely private. The first house itself, the place where life begins and ends, the house of birth and the house of death, the house of the most intimate inter-personal relations becomes a stage and a backdrop. The proscenium is the front door, the window sill and the balcony. The auditorium is in the garden and the street.

The ideal is to be free from restraint; from a predetermined place and a predetermined creative product. Both delimit the full, unrestrained emergence of spontaneity. In the legitimate theatre neither the moment nor the place is free. Both are predetermined in content and form — the written play and the rehearsed production determine the moment and make it unfree; the structure of the theatre anticipated the purpose of the building and therefore made the place unfree for truly spontaneous rise of a creative act. In the theatre for spontaneity the moment is truly free, present in form and content, but the place is secondary and derivated. In the therapeutic theatre, the supreme form of the theatre, space as well as moment are original. The primary place of experience, the place of birth, is the locus nascendi of the theatre. The primary moment of creation is the status nascendi. Here the true time and the true space are brought to a synthesis.

Spontaneous role-playing gives the "meta-practical proof" of a realm of freedom, illusion is strictly separated from reality. But there is a theatre in which reality or being is proven through illusion, one which restores the original unity between the two meta-zones — through a process of humorous self reflection; in the therapeutic theatre reality and illusion are one.

THE PLAYERS OF THE THERAPEUTIC STAGE

The players of the therapeutic stage are the inhabitants of the private house. If a person lives alone the procession of sensations, feelings, and thoughts

of a private, personal world can take place as in a dream without resistance. But when two persons live together and meet one another daily, then the true dramatic situation begins, giving joy or suffering. It is this situation which produces the conflict. It turns the lonely inhabitants of the house into a community.

From the moment that the conflict has set in, the brutal fact of space and time which they share broadens and increases the network of their relations and the intensity of their problem. The anxiety in the house can become so great that the two or the many are not helped by silence — because two or many live in it. A conversation does not help them because the disturbance is not only in the intellect, it is already in their bodies. No transformation can help them now, not even the most plausible one — death. It is a situation of two beings who do not understand one another, because and in spite of fullest clarity and knowledge of one another. It is a situation of two souls whom nothing can help, no transformation of the intellect, the mind, the body, except love. Everything which happens and which is attempted is in vain. They live in eternal recurrence and deepening of the same problems. And even self-destruction would lead here only to the denial and elimination of consciousness, not of the conflict. The conflict is eternal. The knot is cut through instead of solved. The house in which they live is a protection against snooping, the body which surrounds them a barrier against unwanted communication and meeting. The conflict is an inner pretext to hide themselves more deeply. But out of this labyrinth of complication with father and mother, wife and child, friend and enemy, accumulated in the course of a lifetime, growing into one's world because of understandings and misunderstandings, one question emerges at last: How shall the birth, the goodness, the truth, the lie, the murder, the gossip, the hate, the fear, the horror, the pain, the stupidity, the madness, the recognition, the knowledge, the withdrawal, the death, the mourning, the salvation, the limitless variations and combinations of these processes one with another, how shall they all be saved? And they should all be saved as they are all genuine, spontaneously emerging and belonging parts of living.

It can be done through the last theatre — the therapeutic theatre.

The persons play before themselves — as they did once out of necessity in self conscious deceit, the same life again. The place of the conflict and of its theatre is one and the same. Life and fantasy become of the same identity and of the same time. They do not want to overcome reality, they bring it forth. They re-experience it, they are master: not only as fictitious beings, but also

of their true existence. How could they otherwise give birth to it once more? Because it is just this which they do. The whole of life is unfolded, with all its mutual complications, in the dimension of time, not one moment, not one instance is extinguished from it; each moment of boredom is retained, each question, every fit of anxiety, every moment of inner withdrawal, comes back to life. It is not only that they come back and re-enact their dialogues, but their bodies, too, come back rejuvenated. Their nerves, their heartbeats, they all pre-play themselves from birth on, as if recalled by a divine memory, like the pre-established plan of a twin, but identical, universal. All their powers, deeds, and thoughts appear on the scene in their original context and sequence, replicas of the phases through which they have once passed. The whole past is moved out of its coffin and arrives at a moment's call. It does not only emerge in order to heal itself, for relief and catharsis, but it is also the love for its own demons which drives the theatre on to unchain itself. In order that they may be driven out from their cages, they tear up their deepest and most secret wounds, and now they bleed externally before all the eyes of the people.

THE SPECTATORS OF THE THERAPEUTIC THEATRE

Spectators of the therapeutic theatre are the entire community. All are invited and all gather before the house. The psychodrama cannot begin unless the last inhabitant of the town is present.

THE MEANING OF THE THERAPEUTIC THEATRE

But this mad passion, this unfoldment of life in the domain of illusion does not work like a renewal of suffering, rather it confirms the rule: every *true* second time is the liberation from the first. Liberation is an exaggerated definition of what takes place because complete repetition of a process makes its subject look foolish or ridiculous. One gains towards his own life, towards all one has done and does, *the point of view of the creator* — the experience of the true freedom, the freedom from his own nature. The first time brings the second time to laughter. One speaks, eats, drinks, procreates, sleeps, is awake, writes, fights, quarrels, earns, loses, dies the second time too — in psychodramatic ways. But the same pain does not affect the player and spectator as pain, the same want does not affect him as want, the same thought does not affect him as thought. It is painless, consciousnessless, thoughtless, deathless. Every living figure denies and resolves itself through psychodrama. Life and psychodrama offset each other and go under in laughter. It is the final form of the theatre.

The theatre for spontaneity was the unchaining of illusion. But this illusion acted out by the people who have lived through it in reality, is the unchaining of life—"das Ding ausser sich." The theatre of the last things is not the eternal recurrence of the same, out of eternal necessity (Nietzsche), but the opposite of it. *It is the self produced and self created recurrence of itself. Prometheus has grasped himself by the chains neither to conquer nor to destroy himself. He, like the creator, brings himself forth once more and proves by means of psychodrama that his existence in chains has been the deed of his own free will.*

Fourth Part

THE THEATRE OF THE CREATOR



THE DRAMA OF CREATION

Is a theatre in heaven possible? Can God be an actor? How should the stage be constructed upon which God, the perfect being, acts?

He who loves himself loves illusion still more. He who loves reality loves play still more, that is why children love playing. He who has created the world after himself, could it not be essential to his greatness that he loves to repeat creation like a playwright on a cosmic scale, not only to his own enjoyment which hardly requires any confirmation, but to the enjoyment of his creatures?

The repertory of the heavenly stage consists of the eternal repetition of one play, the creation of the universe. Numberless stages are necessary in order that this drama may be enacted. It is a stage with many levels, one higher than the other and one leading up to the other. On every level is a theatre and on the highest level there is the stage of the creator.

The stars come out in the sky, the play begins.

FIRST ACT

Jesus of Nazereth has been crucified. His friends are waiting for his resurrection. Their love for him did not die with his death: they cannot understand his death. Is there a God? Is he almighty? Is it true, are we really created?

SECOND ACT

The wails of the people reach the Creator and he decides to give them their friend who died, a second time, in his original charm, as he used to be, surrounding them. But God was in a dilemma; according to the rule of creation, in order to bring back from death this one dead, he had to awaken once more all dead, all who have perished, all who have passed on, finally the whole universe as it developed since the days of creation. He had to re-create that which happened once in innocence, to do it again consciously and at will. He calls forth again the creation out of nothingness, part after part, he carries the images of creation once more through a fictitious time and a fictitious place, up till the climatic moment when the noblest of men who had died, is reborn. The whole world awaits his birth and rejoices in the triumph.

THIRD ACT

Thanks to his return in illusion, they are all cured from their misery and from mourning and they greet the one who has awakened, who has been re-awakened in the theatre through the might of God.

INTERPRETATION

THE SIGNIFICANCE OF THE RELIGIOUS DRAMA

There is a fundamental difference between the theatre of the creator and all other forms of the theatre heretofore presented, including the therapeutic theatre. In the heavenly theatre illusion is not illusion, but true being; the creation of the universe, up to the present moment is actually lived a second time by God and all the world and all the creatures he has created. As the original creation still exists when the divine psychodrama begins, the result is that every being passes simultaneously through different stages of his existence. Every birth is a double one but also every death. All thoughts are double, but also all emotions, all voices are double but also all ears, all joy is double but also all misery, all love is double but also all the hate. Every creature is double, the world is double. God has a double.

Resurrection of the total time of creation to date is compressed into a single moment. The theatre of the creator does not produce any reduction of suffering. Reality, life and death, love and misery are underscored, multiplied in proportion and enormously increased. The repeatability of creation makes being immortal nonsensical.

This is in accord with God's logic that whenever God speaks, every word turns immediately into actual reality. When a man speaks his words are just words. Also in the theatre of the universe God continues creation, he is a creator in the same sense as he was once on the first day of creation. The outcome for human morality is as follows: no creature knows therefore, from which hand of God he comes, from the first or from the second, from the serious one or from the playful one, from the sad one or from the laughing one. No man knows whether he is a child of God or one of God's actors on the stage of the universe.

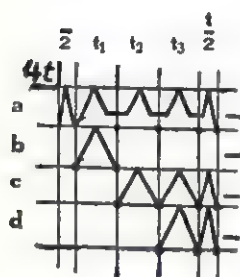
PSYCHO-CATHARSIS

I have made an attempt to redefine the *status nascendi* of the theatre and to describe its basic versions. The new frame of reference enables us to formulate a new point of view and to delimit it from the point of view which Aristotle presented in his Poetics: "The task of the tragedy is to produce (in the spectators), by means of fear and pity, a liberation from such emotions." Aristotle's basis of analysis was the *finished* tragedy. He tried to derive the meaning of the theatre from the effect a finished product exercised upon people during its presentation.

The ground upon which this book bases its analysis of the theatre is not a finished product but the spontaneous and simultaneous realization of a poetic, dramatic work, in its process of development from its *status nascendi* on, from step to step. And according to this analysis catharsis takes place: not only in the audience — secondary desired effect — and not in the dramatic personae of an imaginary production, but primarily in the spontaneous actors in the drama who produce the personae by liberating themselves from them at the same time.

INTER-ACTION DIAGRAMS

ACTION DIAGRAM*



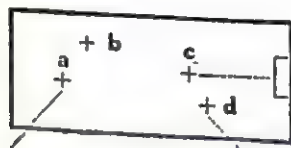
a (husband), b (wife), c (son) and d (daughter) are the roles taken by four individuals. The total diagram represents a process of interaction between these four actors. The plot consists of five scenes, three of equal duration (t_1 , t_2 and t_3), two have half the duration of a time unit.

(Duration of Plot)

$P=4t$, $t=5$ minutes, p is four times five which equals 20 minutes.

a has the lead in the first scene, b takes the lead over in the second and c has the lead in the end scene.

POSITION DIAGRAM



Each cross indicates the position taken on the stage by the four actors, a, b, c, and d at the beginning of interaction.

* In the German original there are eight pages of diagrams which are here left out.

NOTE I

SOME DATA ON THE RELATIONSHIP OF PSYCHODRAMA TO THE THEATRE

The theatre for psychodrama stems from the theatre of spontaneity which had originally nothing to do with therapy. It introduced a new art of the theatre and the drama, as it called itself an "art of the moment." It had two periods, the one was a spontaneity theatre for children in 1911, which had its place largely in the gardens of Vienna, but also in a house in the Kaiser Josef Strasse. Elizabeth Bergner, then about ten or eleven years old, was one of the stars. The second period is connected with the "Stegreiftheater" in the Maisedergasse near the opera, a spontaneity theater for adults, from 1922-1925. It tried itself out first as a theatre of spontaneous drama, one of its offshoots was "die Lebendige Zeitung," also called "die Dramatisierte Zeitung," but it had always reference to mental hygiene and the educational value of spontaneity training and turned gradually into a therapeutic theatre. One of my main preoccupations during this period was the construction of a stage which would fit the requirements of the new drama. It was called by different names, Zentral Buehne, Raum Buehne, Steigreif Buehne, etc. The first rule which I postulated for new theatrical construction was that all events on the stage should be clearly visible from every part of the audience. Therefore the construction of the "round" stage (or circular stage), the elimination of the "Guck Kasten Buehne" (peepshow stage). Another consequence was the "open" stage, open on all sides, the actor had no escape to turn to, no curtain in front and no backstage, he was thrown into space and had to act there. The emphasis was therefore on spontaneity, on the warming up, and the movement on the stage. Everything which occurred previously backstage now occurred before the eyes of the public. It was the theatre of full exposition and exhibition. Another consequence was the elimination of the playwright, he became a creative prompter and co-producer on the spur of the moment. The open stage goes hand in hand with the open play.

There was a relationship traceable from the open, circular stage of the Stegreiftheater, to the Russian experiments of Wachtangow, Tairow, and Mayerhold. The difference between my own stage construction and those of the Russians was that their stages, however revolutionary in form, were still dedicated to the rehearsed production, being therefore revolutionary in external expression and in content of the drama, whereas the revolution which I advocated was complete, including the audience, the actors, the playwright and producers, in other words, the people themselves, and not only forms of presentation. In consequence the forms of the Russian stage architecture were somewhere between the two extremes, the old Guck Kasten Buehne on one side and the open vertical and central stage of the Stegreiftheater on the other.

The influences upon my own ideas did not come primarily from the theatre; my Leitmotiv were the free open spaces in which I moved and played with children, and an attempt to duplicate these free open spaces by means of architecture. Hence, the freedom of movement permitted by the stage, its openness, its central position and its vertical dimension. I found later historical parallels in certain forms of the Greek stage rather than in the Shakespearean form. Among the actors who were on the staff of the Stegreiftheater were: Peter Lorre, Anna Hoellering, Robert Grunwald, to name but a few. Many playwrights came to the Stegreiftheater and tried to develop a drama in spontaneous fashion, a drama not yet written by them. Among them were George Kaiser and Franz Werfel. The Stegreiftheater idea came to the attention of many psychologists and analysts, among whom were Arthur Schnitzler, Alfred Adler, Theodore Reik, Siegfried Bernfeld, August Eichhorn.

The first model of the stage was built under my direction by Paul Honigsfeld and Peter Gorian, exhibited at the Internationale Ausstellung Neuer Theatertechnik in Vienna in 1924.*

NOTE II

THE THEATRE FOR SPONTANEITY AND THE STANISLAVSKI METHOD

The theatre for Spontaneity has no relation to the so-called Stanislavski method. Improvisation in this method is supplementary to the aim of playing a great Romeo or a great King Lear. The element of spontaneity is here to serve the cultural conserve, to revitalize it. The method of improvisation, as

* See Psychodrama, Volume 1, p. 262-276 for description of architecture.

a primary principle, to be developed systematically in spite of the conserve and the serving it consciously was outside of Stanislavski's domain. A careful reading of his book, *An Actor Prepares*,* a brilliant expose of dramatic art, makes this point clear. He limited the factor of spontaneity to the re-activation of memories loaded with affect. This approach tied improvisation to a past experience instead of the moment. But as we know it was the category of the moment which gave the spontaneity work and the psychodrama its fundamental revision and direction. The emphasis upon memories loaded with affect brings Stanislavski in curious relation to Freud. Freud, too, tried to make his patient more spontaneous just as Stanislavski tried to make his actors more spontaneous in the acting of conserved roles. Like Stanislavski, Freud tried to evoke the actual experience of the subject but also he preferred intensive experiences of the past to the moment — for a different application however — to the treatment of mental disturbances. Although working in a different domain, Freud and Stanislavski are counterparts.

It is of interest to further compare Stanislavski's approach to the legitimate drama with my Theatre for Spontaneity. Stanislavski was an ardent protagonist of the drama conserve, the drama of Shakespeare, Racine, Moliere and Chekov. It was his highest ambition to reproduce the work of the playwright as dynamically and perfectly as possible. He pondered upon how to invent means by which he could liberate the organism of the actor from cliches and make him as free and creative as could be for the task ahead. As one of the means to prepare him he used also improvisation. But he was not aware of the deep psychological conflict in which the actor became involved, using improvisation on one hand by recalling and enacting vivid emotional incidents of the past, and rehearsing at the same time roles, situations and dialogues, created and organized for him by a playwright. His actor, because of working in two dimensions, develops a warming up process which is abortive and embryonic along spontaneous lines to be obliterated later on — and another warming up process, organized and conserved, which is to absorb and translate the inspirations received from what we psychodramatists call spontaneous states into conserved and uncreative phrasing, that is, uncreated by the actor. We, in the Theatre for Spontaneity, made an end to this dilemma between the spontaneous drama and the rigid drama conserve. We realized that we cannot liberate the actor from cliches by improvisation, and then fill him again and again with cliches, the cliches of Romeo, King Lear or Macbeth. It was an important

* Konstantin Stanislavski, *"An Actor Prepares"*; see also *"My Life In Art."*

departure when we decided to drop the role clichés altogether, to permit the cast to be entirely spontaneous-creative, and to develop roles in statu nascendi. Just as Stanislavski was a conscious adherent of the drama conserve we became conscious protagonists of the spontaneous drama. I was fully aware that the task of production had thus been complicated enormously and formulated an art of the moment in contrast to the art of the conserve which has dominated, at least in our civilization, the theatre and its offshoots. I have shown elsewhere that the *Commedia dell'Arte* of mediæval Italy cannot be excepted from the interpretation given here.*

The step toward complete spontaneity of the actor brought about the next step, the intermittent de-conserving of the actor from clichés which might have accumulated in the course of his production or of his living, and then finally the third step, conscious and systematic spontaneity training. It was this methodology of training which prepared the way for the psychodrama. Once we had permitted the actor a full spontaneity of his own, his full private world, his personal problem, his own conflicts, his own defeats and dreams came to the fore. I recognized gradually the therapeutic value which this kind of presentation had for the actor himself and when properly manipulated, the therapeutic value it had for the audience.

THE THEATRE OF SPONTANEITY

A SKETCH OF ITS HISTORY IN HEADLINES

A chronological review of a few selected reactions of newspapers and magazines in Europe and the U.S.A. to the theatre of spontaneity, the living newspaper and the theatre of psychodrama, from April 1, 1921 to June 30, 1931:

"THE THEATRE OF SPONTANEITY IN EUROPE"

"Sociodrama in the Komoedienhaus"

The dramatist introduces himself to the audience as the King's Jester who is in search of the King of the World, of that King who cannot be chosen, but who must be recognized because he exists as an idea and has his true habitat in the heart of mankind. The presentation was received by the public with ironic applause which at times hindered the production. But there were also some people who belong to the following of Werfel and who strongly took the part of the mysterious poet.

Wiener Mittagszeitung, April 2, 1921

* See Psychodrama, Vol. I, also page 79, this publication.

Vienna has an Ensemble under the direction of J. L. Moreno, which, instead of reproducing written lines, improvises them on the spot. I assure you that this can be more amusing and impressive than the work of all our classicists, including Strindberg.

PAUL STEFAN, *Die Stunde*, Vienna, May 5, 1924.

Even the best of imagination cannot foresee coming events. Only living experience enables us to realize the full significance of their playing. It is wrong to regard Impromptu merely as a substitute for the legitimate theatre. Viewed in the proper light, it is the most interesting and stimulating experiment of the day.

RICHARD SMEKAL, *Neues Wiener Journal*, Vienna, June 16, 1924.

The poet stands in the midst of his players and transfers his idea to them. The curtain rises immediately afterward, and they begin to play. The play, called Imagination, "was simple, gripping, and creative in its presentation."

JOSEPH, *Welt Blatt*, Vienna, April 21, 1924.

As a contrast to, and after the problem theatre of our day, Moreno's Impromptu Theatre offers real recreation and completely new perspectives. . . . The spectators are thrown into a novel situation, as they are conscious of the accidental character of the developments on the stage. Like life itself, it has the thrill and excitement of the unexpected.

ROBERT MULLER, *Prager Presse*, March 13, 1925.

Remember, it was no one less than Goethe who suggested Impromptu playing. In Book II, Chapter IX of "Die Lehrjahre," he says Impromptu playing "should be introduced in every theatre. The ensemble should exercise regularly in this way, and the public would certainly profit if an unwritten play were performed once a month." . . . What a change in the aims of the theatre!

DR. HANS KNUDSEN, *Berliner Boersen Zeitung*, Berlin, March 15, 1925.

It is not impossible, if we guide ourselves by what we know of the history of our spiritual evolution, that the Impromptu Theatre is the Theatre of the future.

Leipziger Neueste Nachrichten, Leipzig, December 21, 1924.

The movement is not limited to Austrian theatrical circles. Its influence grows throughout Germany, north and south.

Rheinische Musik und Theater Zeitung, July 19, 1924.

The brain itself is used as the repertoire. The theatre is a theatre of first nights only. We believe in it. It goes down to the bedrock of the real substance of the theatre.

Ariadne, Berlin, December, 1924.

They use the theatre as a newspaper! . . .

GIACOMO BONI, *Il Sereno*, Rome, November 26, 1924.

And what an interesting spectacle it is — Impromptu. Imagine dear reader, the public suggests plays to the actors, the audience itself can play.

Haagsche Courant, The Hague, February 27, 1925.

"THE THEATRE OF SPONTANEITY IN THE U.S.A."

First Review

Not strictly an art book, but one which is sure to provoke controversy abroad is "Das Stegreiftheater," which has been published recently by the Gustav Kiepenheuer Verlag. "Das Stegreiftheater," . . . may best be called "The Impromptu Theater." But the author by no means has attempted a dissertation of the amateur stage or "little theater." He has produced a most serious, philosophic opus to show that the "Impromptu Theater" (or the Improvised, or Immediate theater, as you will) is the theater that really lives, whereas our present theater is one that has passed.

The author insists that the real theater may be played, or rather, improvised, by persons who need not be actors, with real scenery designed by persons who need not be craftsmen, and plays by playwrights who need not be writers. . . . In the back of the book, however, are a number of plates showing stage settings and a set of what the author calls "improvised scales" for the different plays which he suggests in the text.

. . . The book should be of interest to those who look at the theater from the idealistic point of view, and is sure to provoke discussion among those who are engaged in the various theater movements abroad."

The Chicago Evening Post, Magazine Section, December 1, 1925.

"Church and Drama to Hear Dr. Moreno"

Physician to Explain "Impromptu" as Solution to Problems of Child Training

. . . The (Church and Drama) league now is studying the problem of educating the younger people by giving them an outlet for their emotions and imagination by guidance, rather than repression.

A probable solution of this problem has been found in what is called the "Impromptu." The league now is making it possible for the Nassau-Suffolk district to become informed on this method. Through the courtesy of Dr. J. T. P. Calkins, superintendent of Hempstead schools, the auditorium of the Hempstead H. S. has been reserved for the afternoon of April 19, at 3 o'clock, for a lecture on the subject by Dr. Jacques L. Moreno.

Brooklyn Times, April 15, 1928.

"Children Portray Convention by Vienna Impromptu Acting"

Stirs Creative Ability

With the lawn between historic old Plymouth Church and the Plymouth Institute as their stage, a score of youthful thespians yesterday afternoon portrayed vivid scenes from the Democratic convention at the spontaneous direction of Dr. Jacques Moreno of Vienna.

The boys and girls, between the ages of 4 and 16, are pupils of Dr. Moreno's Impromptu School, the only institution of its kind in America. Dr. Moreno organized the Impromptu School in Vienna in 1910 and it has had widespread movement abroad. His venture with the pupils in Miss Beatrice Beecher's class at Plymouth Institute is considered a radical departure from the old idea of acting in this country.

The youngsters, entering into the spirit of the Impromptu School, which brings out their creative ability, Dr. Moreno says, gave their interpretation of the wet and dry movement at the convention. One small lad, representing Mayor Walker, was as debonair and smiling as the dapper city executive.

A 10-year-old girl played Mrs. Woodrow Wilson, acting as peacemaker between the wets and dries. Some of the amusing moments in the improvised play were bootleggers plying their trade among the sweltering delegates, a cowboy wielding his lariat, and a fiery speech by Senator Reed.

"The child is given the suggestion and quickly responds." . . . "It brings out the creative ability in children. In this machine-made age we are crushed, hemmed in. Our originality is stifled. This impromptu movement must be our salvation from becoming mere machines." *Brooklyn Eagle*, May, 1928.

"Impromptu Plan Used In Education"

Children in New Brooklyn School are Taught to Exercise Their Spontaneity Rather Than to Depend on Standardized Habits

The impromptu method of education which has for some years been tried out in Austria and other European countries has been introduced in New York during the last year. The human race is getting into a rut . . . people must free themselves from the mold into which standardization is forcing them. In other words, says Dr. Moreno, the human being must turn to spontaneous expression if he wants to break down the inhibitions under which he labors owing to accepted methods of education.

. . . Children, said Dr. Moreno in an interview, are endowed with the gift of spontaneous expression up to the age of 5, while they are still in an unconscious creative state, unhampered by the laws and customs laid down by a long

succession of preceding generations. After that they fall heir to accepted methods of expression; they become imitative, turn into automatons and in a large measure are deprived of natural outlets of volitional creation.

Explaining, Dr. Moreno took as an example the child who enters school. He receives a piece to recite, a piece written by an adult, the form of its delivery having been prescribed by an adult mind. If the pupil does not come up to the required standard, he is told to see how Mary or John performs, and is instructed to model himself along those lines. In a certain measure this goes on through all forms of education and social experience, and soon the individual is cast into a set form, having lost much of his ability to give vent to natural feelings, and fearing to do so if he has the urge.

"The mechanic and psychic sciences alone are unable to supply our youth with efficient methods of guidance, . . . and it is this inadequacy that is forcing us to seek other methods. It is here that the impromptu method offers itself. It gives the outbursts of spontaneity in the first years of childhood a new significance. It holds that improvisation has a fundamental importance for mental and emotional growth, similar to the importance of light for the physical growth."

. . . Dr. Moreno sees three important phases in the impromptu movement: Its relation to the drama, to education and to clinics. In the impromptu school or class three tests are given the entrant, called the imagination, mimus and character tests. The student confronted with an unexpected situation, which he or she must develop without any previous thought, reveals many phases of intelligence and character to the expert observer. Upon occasion Dr. Moreno chooses his topics from actual occurrences in the pupil's life, and unexpectedly the subject lays bare impulses unknown to himself and to those closest to him.

New York Times, February, 1929.

"Drama On and Off"

A theatre in which the actors have no lines to memorize and the audiences are at liberty to step across the figurative footlights and take a hand in the play whenever so moved by the creative urge . . . the Impromptu Theatre attracts one of the most interesting and curiously assorted assemblages in the Big City. Chorines and school-teachers, college students and housewives, an attorney, a taxicab chauffeur, a concert musician comprise a few random chips of the gathering we found there on a recent visit.

Half a hundred persons sat or sprawled about the place, on chairs, on cushions, and on the polished floor.

. . . A complete dramatic episode immediately started building itself up. There was intelligent shading to the conversation, its sequences were logical and the structure mounted to a satisfactory climax. . . . As the playing continued the entire assemblage felt an increasing urge to play until, at last, Dr. Moreno suggested a mass play in which every one present offered a definite reaction to a common situation. *The Paterson Press-Guardian*, May 27, 1930.

"And Now the Impromptu Theatre"

New Yorkers Take to the Idea of Plays that Take Shape Under Their Eyes

A basement studio . . . is the abode of a unique enterprise. This is the Impromptu Theater, in which the actors have no lines to memorize and no rehearsals to undergo. In fact, everything is impromptu — the dramatists, the plays, the actors, the music, the dancing and even the "props."

Impromptu acting, according to Dr. Moreno, . . . is a preparation to meet the exigencies of life with calm and poise.

"Actual Life," he says, "consists of endless sequences of unexpected and hence impromptu situations, and these are not chosen by the individual; they happen to him. In these situations the person either may follow a blind habit and obey the mechanism established in former experiences, or he may act spontaneously, radically modifying the mechanism, under the stimulus of the master key, his creative urge."

. . . So far (Dr. Moreno) has succeeded in projecting his impromptu idea from play creating-acting into musical composition, dancing, painting, and even child training.

New York Sun, August 8, 1930.

"Make-believe Actors in an Impromptu Theatre"

Where the Players Act Their Way Out of Difficult Situations

. . . The Impromptu Theater was founded a year ago by Dr. J. L. Moreno. . . . "Impromptu acting may be called a brain sport, as it is an exercise of the mind and the emotions.

. . . Until a certain age all the child's learning is spontaneously acquired. . . . Soon, however, the adult begins to introduce into the child's world subjects unrelated to its needs. The little victim from then on is pressed by many adult sophistries into learning poems, lessons, facts, songs and so on, all of which remain like a foreign substance in an organism. The child begins to accept as superior that which is taught him and to distrust his own creative life. So very early in the life of the individual there is a tendency to mar and divert creative impulses.

Here the impromptu comes to the rescue. It offers a school of training which can be practiced in the small or large group or within the family circle itself. The impromptu method concerns itself with mental and emotional states. We do things and learn things because we are in certain states — state of fear, of love, of excitement, aspiration, etc. These states may be directly affected through stimulation and control of imagination and emotion. When the impromptu instructor recognizes the pupil to be lacking in a certain state, e. g., courage, joy, etc., he places him in a specific situation in which the lacking state will be emphasized. The pupil 'plays' that situation, dramatizing the state impromptu. In other words, if lacking in courage he 'plays' courage until he learns to be courageous." *Brooklyn Eagle Magazine*, October 25, 190.

"An Audience Creates, Acts Its Own Play"

If you believe that the theater is sick, Dr. J. L. Moreno, . . . offers a novel diagnosis for your consideration.

"The root of the theater disease is expressed in one phrase: rigid given lines," he declares.

. . . In life, as he points out, nobody writes our lines for us. The theater should express life. Thus, lines in the theater are an incongruity.

New York World, February 15, 1931.

"Cult Based on Drama, Music"

Called Impromptu, and Impromptu are the Performances Presented

Those naive souls who believe there is nothing new under the sun will be flaunted and taunted by something quite new under the roof of the Guild Theater, on Sunday night, April 5.

Impromptu is the word. There will be a play which never has been rehearsed, never written; a play, indeed, that will be presented by actors who will not know its theme until the night of the performance. There will be an orchestra that must create its music as it goes along. Impromptu is the word, precisely.

This is intended as war, if you want the facts of the matter. It is a declaration of war against such lamentable robots as books, talking pictures, phonographs and the like.

. . . The musicians will play with their instruments — and not "on" them, is Moreno's way of explaining it.

New York Morning Telegraph, March 25, 1931.

"Impromptu Up for Stage Test"

Public to Have Chance to See How it Works

Can a playwright outline a new plot in a few tense words and produce a finished though impromptu performance from the spontaneous reaction of the players he has addressed? Can the members of an orchestra, all caught by the spell of a single theme or motive, improvise music simultaneously yet retain perfect harmony?

... The audience at the Guild Theater on Sunday will see a "newreel" of current events created in stage form under their very noses, acted without any sort of rehearsal. It will be possible to read in the Sun on Saturday evening the account of a bank robbery, a public ceremony or the death of a prominent man and to see that selfsame incident portrayed on the stage only twenty-four hours later.

"We have decided to include a 'newsreel' in our program," Dr. Moreno said today, "because so many people at first find it difficult to believe that the acting is unrehearsed. The presentation of last-minute news will demonstrate effectively that our productions are absolutely spontaneous." . . .

One of the most interesting aspects of impromptu will be illustrated by an orchestra of five players, including members of the Philharmonic-Symphony Orchestra, led by Jack Rosenberg. The orchestra will show that it is possible to improvise music in concerted form without resulting in cacophony.

Impromptu is more than a glorified charade; it is more than a stunt to help actors and musicians in a time of theatrical depression, Dr. Moreno asserted. Impromptu is an antidote for the machine age, a remedy for the robot. It aims to jerk men and women from the rut of a standardized existence, confronting them with unusual and unexpected situations which awaken the natural creative urge since they cannot be met by rule of thumb.

... Pending the erection of a special impromptu theater equipped with the circular auditorium that Dr. Moreno would prefer, the organization maintains a studio at Carnegie Hall.

New York Sun, March 30, 1931.

Lincoln, the Role Player

... The psychoanalytic method, Dr. Moreno said, has not developed sufficiently to the point where it could attempt an analysis of Lincoln. Not only had no expert in Psychiatry first hand knowledge of Lincoln, . . . but a genius of his type was capable of playing roles and saying many things which could be explained in a multitude of ways. *Gazette, Reno, Nevada*, June 5, 1931.

GLOSSARY OF TERMS

- Catharsis, mental.* By a warming up process to full living out the individuals liberate and purge themselves from a mental or cultural syndrome.
- Conserve, cultural.* The finished product of a creative effort (a book, a musical symphonie, etc.).
- Creativity.* Creativity has two linkages, the one to the creative act and the creator; a definition of creativity separated from an act of creation and the creator person is considered fruitless; the other linkage is that to spontaneity, spontaneity being considered the matrix of creative growth. Spontaneity-creativity is often considered as a twin concept in contradistinction from the abandoned concept of spontaneity-automatic which neglected the deeper meaning of spontaneity, making it something uncontrollable and particularly characteristic for animal behavior.
- Creaturgy.* The way of extemporaneous direction in distinction from dramaturgy which is the way of rehearsed direction.
- Inter-personal Relation.* Translated from the German "Zwischen-Menschliche Beziehung" used by the author. For the first appearance of the English phrase "inter-personal relation" see W. C. Perry, *Theory of Values*, Chicago 1927. This phrase is used by the author and sociometrists in a sense which differs from the psychoanalytic, it means "a two way relation in which the partners are equally permitted to act towards each other in full spontaneity." This definition of the term introduced by the author is becoming generally accepted.
- Inter-personal Situation.* Translated from the German "Begegnungs Lage," a term coined by the author. Translated it means inter-personal situation.
- Metaphysics.* The point of view of the creature.
- Metapraxie.* A term coined by the author. The point of view of the creator; the metaphysics of action; the locus of freedom.
- Moment, Category of the.* It must be differentiated from the "present." The present is a universal, static and passive category, it is a correlate of every experience, so to speak, automatically. As a transition of the past to the future it is always there. The present is a *formal* category in contradistinction from the moment which is dynamic and a *creative* category; it is through a spontaneous-creative process that the formal category of the present attains dynamic meaning, when it turns into a moment. A completely automatic and purely mechanical process as for instance the

repetition of a film, has just as well a "present" as the most intensive creative experience. A positive definition of the moment has been secured by confronting it on one hand with cultural conserves in their various forms and with spontaneity-creativity on the other hand.

Psychodrama. A term coined by the author. It means full psycho-realization. Under this term are included all the forms of dramatic production in which the participants, either actors or spectators, provide: a) the source material, b) the production, and c) are the immediate beneficiaries of the cathartic effect of the production. Every session is a cooperative, communal act. No part of the production is supplied and produced by outsiders.

Three principle forms are differentiated: 1) the totally spontaneous psychodrama, 2) the planned psychodrama and 3) the rehearsed psychodrama. In the first form, the *spontaneous psychodrama* is at least consciously, fully unprepared; a conflict is present around which the members of the group can develop a session assisted by a director and his auxiliary egos. Although extemporaneous, the directorial unit is usually carefully organized and trained to handle the situations. The second form, the *planned psychodrama* is extemporaneous at the moment of presentation, however very careful planning of the members of the group and of the staff of egos may have taken place for days, weeks and even months in advance. There are many "degrees" of partial planning, the subjects may be left entirely out of the planning, being exposed to the situation without previous preparation. On the other hand, the director, egos and informants, may plan the details concerning the forthcoming session and prepare themselves as to their possible behavior. In another form of partial planning the subjects and the audience are unprepared, the only planning and prepared unit is the staff, subject and audience are taken by surprise. In still another form the audience is a part of the planning procedure, often a co-producer, the subjects themselves being left out. There is a difference between planning and rehearsing. The rehearsed form gives an accurate reproduction of what has been co-produced by the entire group previous to the performance itself. Nothing new is created in the moment of presentation. In the third form, the *rehearsed psychodrama*, a specific mental syndrome of a subject or patient is worked out in detail, in dialogue form, written up and finally assigned to be acted out by the subject with the assistance of a few therapeutic actors, the balance of the group becoming the receiving ends of the production; outsiders do not

take any part in the performances, neither as actors nor as spectators. The acting out of a play idea of an individual playwright with the assistance of the cast, finally writing and rehearsing it with them, is *not* psychodrama. Similarly a psychological drama "written" by a playwright as Ibsen or O'Neill is not psychodrama. Psychodrama can be exploratory, preventive, diagnostic, educational, sociological, and psychiatric in its application.

Sociodrama. A term coined by the author, is similarly subdivided as psychodrama. It is differentiated from a "social drama," the brain products of an individual playwright only vaguely related to the audience and the playwright himself. Otherwise the sub-divisions are spontaneous sociodrama, planned sociodrama and rehearsed sociodrama. The difference between psychodrama and sociodrama is one of structure and objective. Psychodrama deals with a problem in which a single individual or a group of individuals are *privately* involved. Whereas sociodrama deals with problems in which the collective aspect of the problem is put in the foreground, the individual's private relation is put in the background. The two cannot, of course, be neatly separated.

Spontaneity. The root of this word is the Latin *sua sponte*, meaning of *free will*. Spontaneity is 1) deviation from the "laws of" nature, 2) the matrix of creativity, 3) the locus of the self.

Spontaneity Quotient. Transl. from the German "Stegreif Quotient," (both coined by the author).

Spontaneity State. Transl. from the German word "Stegreiflage," (both coined by the author).

Spontaneity Talent. Talent for spontaneity, transl. from the German "Stegreif-eignung" (coined by the author).

Spontaneity Technique. Transl. from the German "Stegreiftechnik" (both coined by the author); includes play technique, transl. from German "Spieltechnik."

Spontaneity Training. Transl. from the German "Stegreif-Uebung," (both coined by the author).

Theatre, Legitimate. The audiences of the legitimate theatre and the producers (playwrights, actors, etc.) of the drama are unrelated (or only accidentally). They do not collaborate in the creation of the play. They do not collaborate in the presentation of the play.

Theometry. Deals with the locus nascendi of ideas and objects.

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